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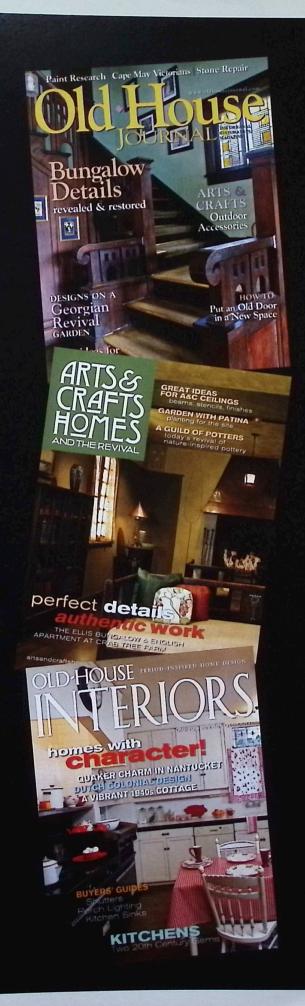
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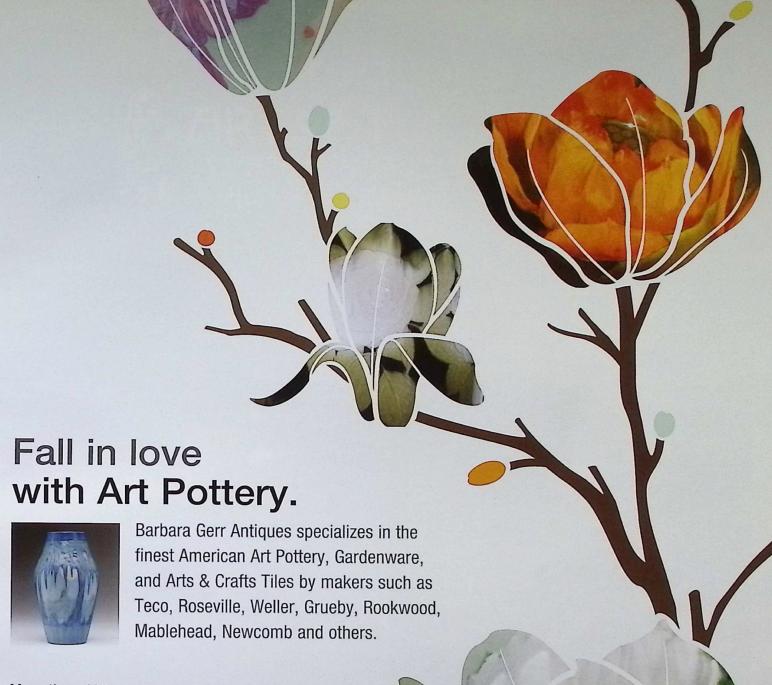
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Congratulates the Grove Park Inn on its upcoming 100th anniversary and the A&C Conference on their 25th.



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Photo courtesy Grove Park Inn

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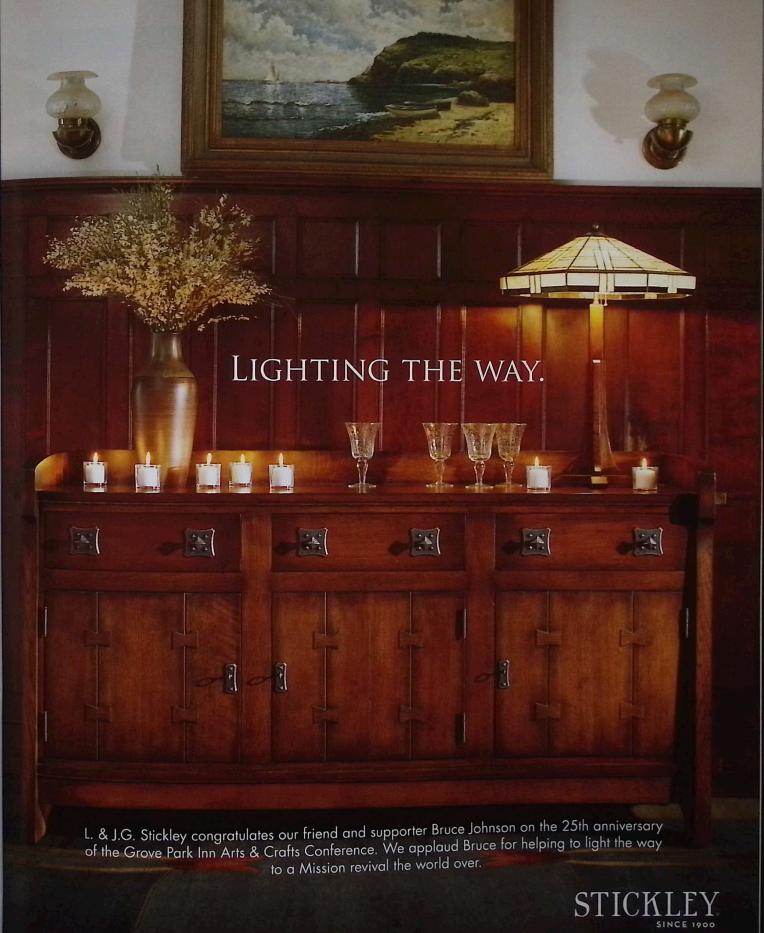
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INFORMATION FOR YOU

Your name badge is your entry pass to all conference events.

Wear it proudly - or be turned away!

The line for all 8th floor shows each day will form near the glass elevator on the 10th floor. No one entering the 8th floor from any other direction will be allowed in until everyone in line has entered the show. Any change will be posted on the 10th floor.

All events start on time. If you are late, please enter the room quietly - and don't let the door slam.

Cell phones should be on 'Silent' all weekend. Cell phone conversations should be held in private areas.

No flash photography is permitted during the seminars.

Small children hate seminars - and show it.

The Grove Park Inn is a non-smoking facility.

Dining reservations are recommended for dinner (pg. 74).

No antiques may be brought into the show. Each item leaving the show must have a **receipt**.

For safety reasons, **strollers are not allowed** in the antiques show. You may leave them in the service hallway by the Ticket Booth.

Sunday shuttle busses to the airport leave on time. Allow two hours between hotel departure and your flight.

If you are staying someplace other than the GPI and have made an airport shuttle bus reservation, bring your bags to the G. P. I. bell stand on Sunday. The bus only leaves from the front door of the Great Hall at the GPI.

Checkout has been extended to 12:30pm on Sunday, but to avoid lines we suggest checking out prior to the morning seminars. The bellstand will store your bags for you.

Check the signs near the bellstand for the times of the free shuttle bus to and from the Renaissance Hotel. Cabs should be ordered in advance at the bell stand.

Bus tour tables are near the A & C registration desk.

Make your GPI room reservation for the Feb. 22nd-24th,

2013 Arts & Crafts Conference using any house phone.

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Cover Photos: The front entrance to the Grove Park Inn remains virtually unchanged with the exception of the cars no longer being able to park on the driveway.

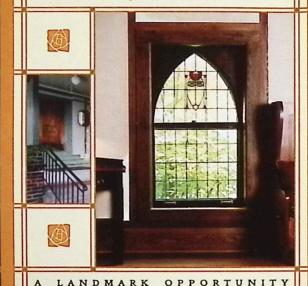
Back: Hiking the many trails that once wound through the adjacent woods was a popular pastime in the early years at the Grove Park Inn. Remnants of some of these trails can still be found near the present day Sport Complex.



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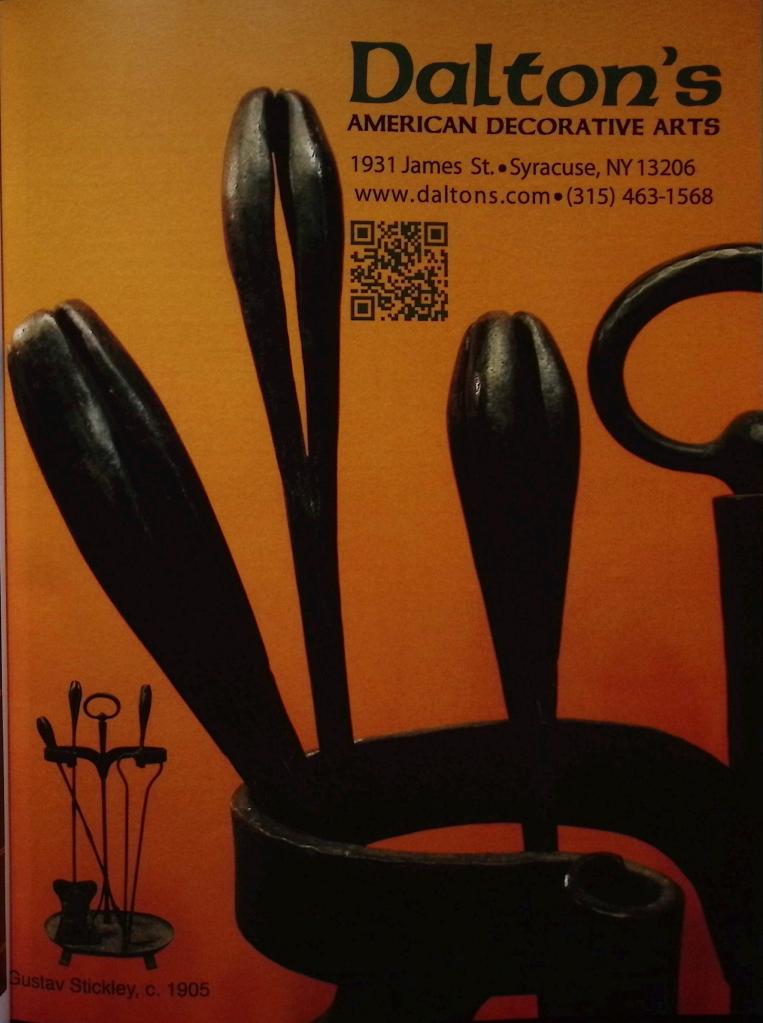
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Thursday - Friday Schedule

FRIDAY SCHEDULE

9:00 - 10:00am	10:00 - 11:00am	11:00 - 12:00pm	12:00 - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm
Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)		Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)
Biltmore Industries Walking Tour (p. 16)					
	ing Workshop with Ar Rhododendron K/L, San				Craftsfirms Show rbilt Wing (p. 78)
Stains & Finishes Workshop (part 2) with Dennis Bertucci 9:00am-11:30 Sammons Wing Storage Room (p. 48)			Books, Magazin 8th & 10th floors, Va		
Art Pottery Decorating Workshop with Peg Morar 9:00am - 3:00pm Biltmore Industries (p. 48)				Auction derbilt Wing (p. 12)	
Designing a Landscape Plan with Paul Duchscherer 8:30am-11:00am Dogwood Room, Sammons Wing (p. 48)					
Printmaking Workshop (part 2) with Laura Wilder 8:30am-11:00am Laurel Room - F/G, Sammons Wing (p. 48)				Demonstrations derbilt Wing (p. 24)	
Embroidery Workshop with Ann Chaves 8:30am-3:00pm Laurel Room - H/J, Sammons Wing (p. 48)		Small Group		rs Demonstrations derbilt Wing (p. 24)	
		Discussions (p. 32)		Demonstrations nderbilt Wing (p. 24)	

Pre-registration was required for all Thursday and Friday workshops. Please check with the staff at the Arts & Crafts Registration Desk (not the instructor!) for any last-minute openings.

THURSDAY SCHEDULE

Tile Decorating Workshop with Peg Morar

Biltmore Industries (p. 48)

2:00-5:00pm

2:00 - 3:00pm	3:00 - 4:00pm	4:00 - 5:00pm	5:00 - 6:00pm	6:00 - 7:00pm	7:00 - 9:00pm
Printmaking Workshop with Laura Wilder 2:00-6:00pm Laurel Room, F/G., Sammons Wing (p. 48)				as Benefit Banquet es/Grovewood Cafe	
	Workshop (part 1) wi Sammons Wing Stora				

FRIDAY SCHEDULE

3:00 - 4:00pm	4:00 - 5:00pm		5:00 - 6:00pm		6:00 - 7:00pm		7:00 - 8:00pm	8:00 - 9:00pm	9:00 - 10:00pm
Grove Park Inn Tour (p. 18)		Book Club Dogwood Room Sammons (p. 22)				& Co	npagne, Dessert ffee Social Hour a Lounge (Sammons)		
Antiques Show (3:00pm - 6:00pm) 8th floor, Vanderbilt Wing (p. 76)								"Where It All Began: Social Networks	
Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78)						Energize the East" Seminar			
Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)								Heritage Ballroom Sammons Wing (p. 26)	
Silent Auction Atrium, 8th floor, Vanderbilt Wing (p. 12)									"The Midwest: From Prairie

Furniture Care Demonstrations Wilson Room, 8th floor, Vanderbilt Wing (p. 24)

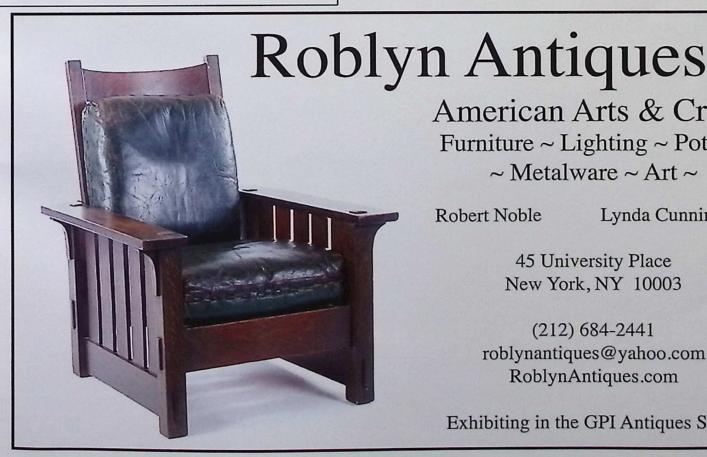
Leather Seat Chairs Demonstrations Wilson Room, 8th floor, Vanderbilt Wing (p. 24)

Woodworking Demonstrations Roosevelt Room, 8th floor, Vanderbilt Wing (p. 24)

Seminar Drawings

8:00pm & 9:00pm (Must be present to win!)

School to Factory Floor" Heritage Ballroom Sammons Wing (p.26)



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Exhibiting in the GPI Antiques Show

SILENT AUCTION TO BENEFIT RESEARCH

You can play an important role in furthering your own education and insuring the future of the Arts & Crafts revival by placing your bids on the items on display in the 8th floor Vanderbilt Wing Atrium. Proceeds from the auction will benefit the non-profit Arts & Crafts Research Fund, which makes annual grants to assist individuals researching Arts & Crafts topics. Additional information on the grant application process is available online at Arts-CraftsConference.com.

Location: 8th Floor Atrium, Vanderbilt Wing

Drop-Off: Thursday 8:00am - 6:00pm

Friday 8:00am - 11:00am

Bidding: Friday 1:00pm - 6:00pm

Saturday Noon - 4:00pm

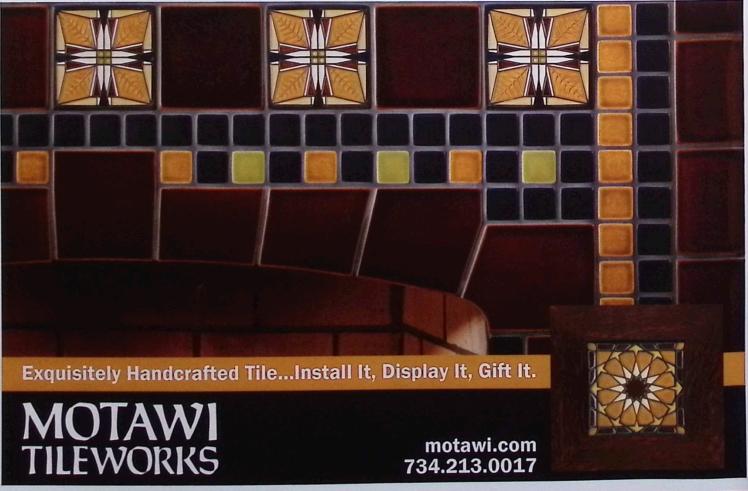
Pick-Up: Saturday 5:00pm - 7:00pm

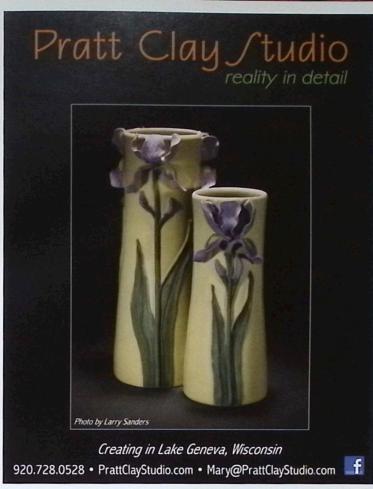
Sunday 11:00am - 2:00pm

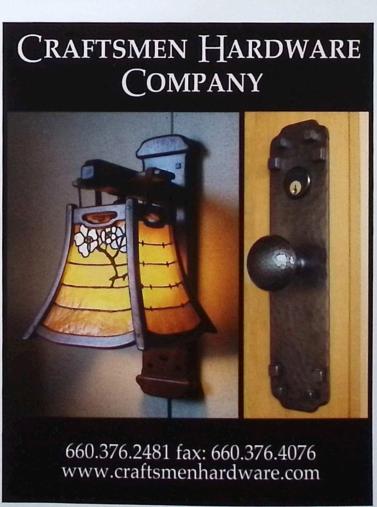
Robert Taylor Master Roycroft Artisan Located in the Hoover Room

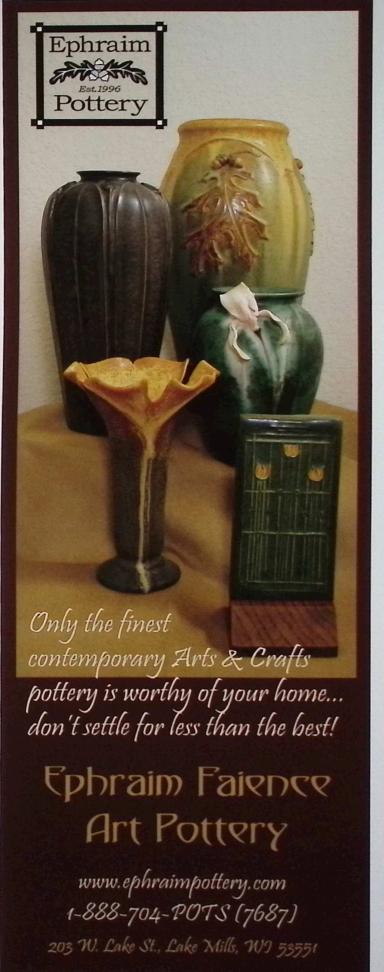
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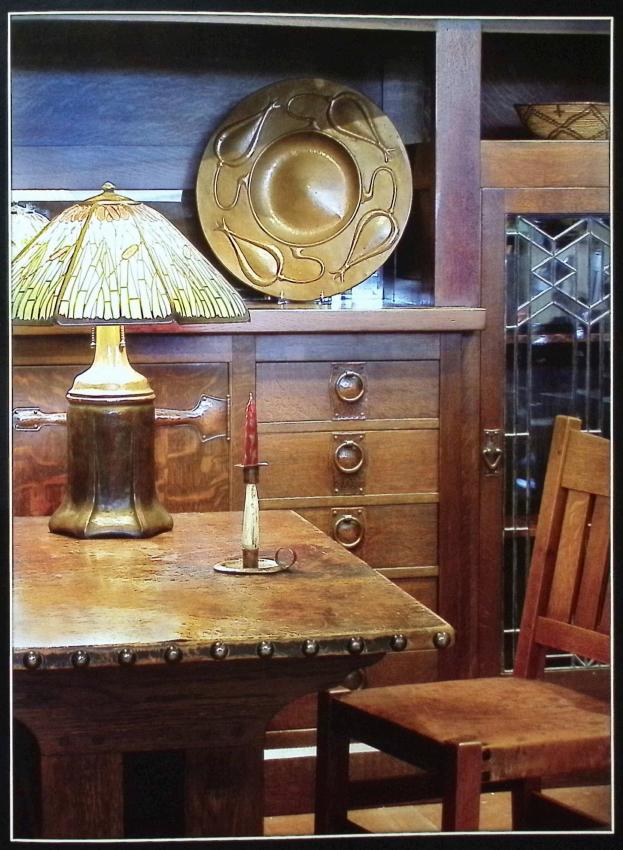
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BILTMORE INDUSTRIES WALKING TOURS

Friday 10:00am - 11:00am Saturday 3:00pm - 4:00pm Sunday 1:00pm - 2:00pm

Starts: Biltmore Industries Museum

sons of Biltmore Estate workers, Biltmore looms, carving bowls and bookends and building handmade furniture. Founded and the Biltmore Estate Industries won several friends of Seely. awards and honors at national competitions manager of the Grove Park Inn.

women who worked there created handwoven cloth for suits as well as hand carved bookends, bowls, stools, stands, picture frames and other articles for sale.

Beginning in 1928, after the Grove family elected not to renew his lease on the Grove Park Inn, Fred Seely poured Begun in 1901 as a woodcarving class for the his heart, soul and energy into Biltmore Industries. Gradually the original emphasis Estate Industries soon grew to include on woodcarving and woodworking gave way the weaving of homespun cloth on oak to the weaving of homespun cloth for men's and women's suits, including those worn by Mrs. Herbert Hoover and Eleanor Roosevelt, supported by George and Edith Vanderbilt, both frequent visitors to Asheville and close

Fred Seely skillfully guided Biltmore and expositions. In 1917, after the death of Industries through the darkest days of the George Vanderbilt in 1914, the business was Great Depression, while next door the purchased by Frederick L. Seely, designer and Grove Park Inn floundered under a series That same year, Seely began construction After Seely's death in 1942, ownership passed down to the lowest level, then exit through the on five Arts & Crafts workshops on the into the hands of his wife and children. grounds of the hotel. Renamed Biltmore Gradually the buildings began to deteriorate, Allow ten minutes time for the walk from the Industries in 1917, the young men and as demand for homespun cloth declined.



After years of neglect, the Blomberg family, owners since 1953, made the decision to restore and preserve the buildings, transforming them into artisan workshops, a museum, a cafe, the nationally-ranked Grovewood Gallery, and an antique automobile museum. This daily tour will take you through buildings which appear much as they did during the Arts & Crafts era, giving you the opportunity to view one of the country's few continually operated Arts & Crafts enterprises.

of absentee owners and poor management. Directions: Take the Vanderbilt glass elevator doors and across the terrace. Take the steps down to the road and across to the flagstone sidewalk. Great Hall.

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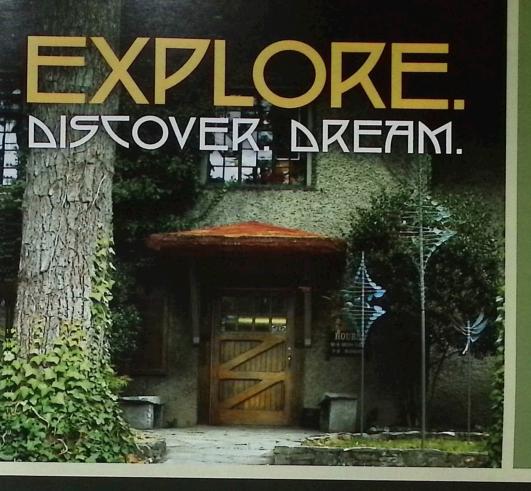
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NEXT TO THE GROVE PARK INN

GROVE PARK INN WALKING TOURS

Friday North Fireplace

9:00am - 9:45am

10:00am - 10:45am

11:00am - 11:45am

1:00pm - 1:45pm

2:00pm - 2:45pm

3:00pm - 3:45pm

The Grove Park Inn has undergone many changes since it opened in 1913, but it still retains the heritage, the character and the Fitzgerald lived - and nearly died. charm of the Arts & Crafts movement.

who come to the Grove Park Inn often leave the feud that developed between owner E.W. without discovering the hidden history of Grove and his son-in-law Frederick L. Seely, this fascinating hotel. Fortunately for us, Sue Angell, a Grove Park Inn employee who the Grove Park Inn (and who selected its loves to share with us her knowledge of the Arts & Crafts furnishings) from 1913-1927. hotel, has been leading historical walking Their feud over ownership of the hotel, tours during the Arts & Crafts Conference for which divided the Grove and Seely families several years now - and knows much about its for decades, was finally resolved in a St. Arts & Crafts heritage.

After meeting you at the north fireplace in the Great Hall, Sue will take you on an informative journey through the Grove Park Inn and back in time. You will learn what happened to the original rock pillars, the Roycroft chandeliers and the Heywood-Wakefeld wicker rockers in the Great Hall.

Sue will also take you to the Palm Court, the hotel's second lobby most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils, and see where F. Scott

Sue will also share with you stories about Any other weekend of the year, guests some of the Inn's famous guests, along with the man who designed, built and managed Louis courtroom.

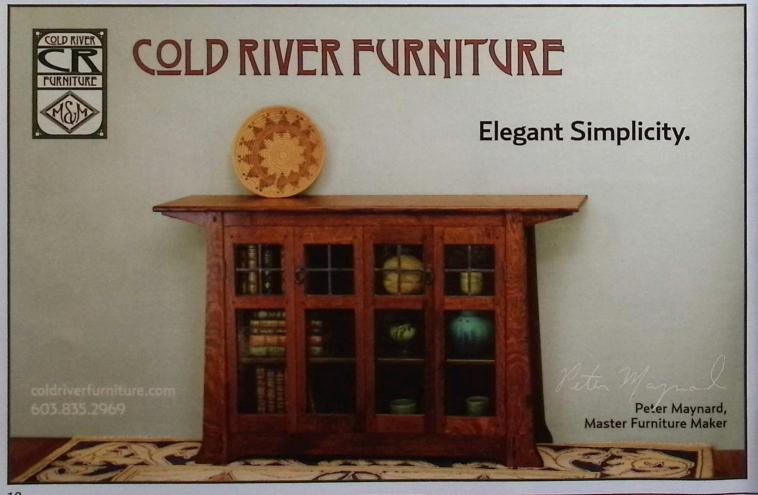
For additional information on the history of the hotel and the role of the Roycrofters, autographed copies of Bruce Johnson's book Built for the Ages: A History of the Grove Park Inn are available in the Books, Magazines & More Show.

Johnson's second G.P.I. book, which was awarded the Thomas Wolfe Literary Award for 2009, entitled Grove Park Inn Arts & Crafts Furniture, is also for sale on the tenth floor near the Silent Auction.

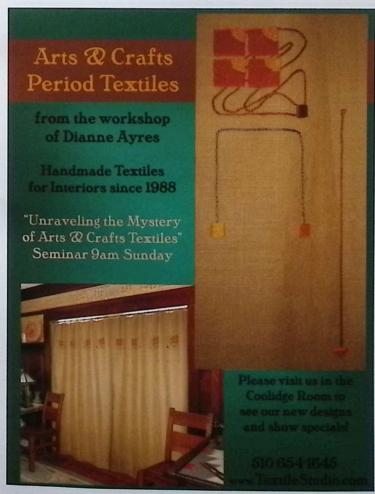
It explores in detail the role of the Roycrofters and the Arts & Crafts movement in the original design and furnishing of the Grove Park Inn, as well as in the later additions to this historic hotel.

And for a blend of history and mystery, check out Bruce Johnson's novel, An Unexpected Guest, which will take you on your own private tour of the Grove Park Inn.

Regardless, before you leave be sure you do some exploring in the Palm Court and down the hallways, where there are dozens of historic photographs on display to give you a glimpse back in time.









PRESERVATION SOCIETY HISTORIC BUILDINGS TOUR

Saturday 1:00pm - 4:00pm Sunday 12:30pm - 3:30pm

(Please board 15 minutes in advance at the Sammons Wing entrance.)

The tour this year will feature a variety of properties of interest to Arts & Crafts Conference attendees. The E.W. Grove real estate office dates to the 1920s and was vacant for more than twenty years before it was restored as the office of the Preservation Society. In addition to its restored interior, a private collection of Arts & Crafts antique furniture and furnishings will be on display.

The Fortune family home, also dating to the 1920s, was built in the colonial revival style. A former remodeling was The current owners completely renovated the interior in the Arts & Crafts style featuring reproduction fixtures and locally

handcrafted architectural details. The furnishings include Stickley reproductions as well as custom made handcrafted furniture.

The Old Reynolds Mansion is the antebellum home of the Reynolds family whose most notable member was a Senator. It had long been

neglected and fell to use as a barn before being restored as a bed and breakfast more than twenty years ago. It recently underwent a massive renovation that has brought it to a new level of elegance.

The tour will include on-bus guides who will point out key buildings in Asheville's architectural history, as well as docents to answer questions in the homes to be toured. Participants should be able to walk a city block and negotiate stairs.

Advance reservations are required, since unsympathetic to its historic character. seating is limited on each bus. To check on the availability of seats on any of the daily tours (and to confirm your registration), please stop by the Preservation Society's



information table near the Arts & Crafts Registration Desk in the Sammons Wing hallway. The cost of the tour is \$35 per person.

All proceeds go to the Preservation Society to fund their efforts to protect and preserve Asheville's and Buncombe County's architectural heritage. Please dress appropriately for the weather and wear comfortable shoes, for some walking may be required between the bus and each stop.

Tickets will be held for pickup at the Society's table near the A&C Registration Desk. Please pick up your reserved tickets at least thirty minutes before your scheduled tour.



GUSTAVE BAUMANN, "Mountain Pool" color woodcut, 1921 One of 4 Baumanns we're bringing this year.

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Our Arts & Crafts page has (finally!) been added to our (newly-designed) website. Now there are two places you can see our entire Arts & Crafts Inventory: at Grove Park... and In the comfort of your home! Shop us year round!

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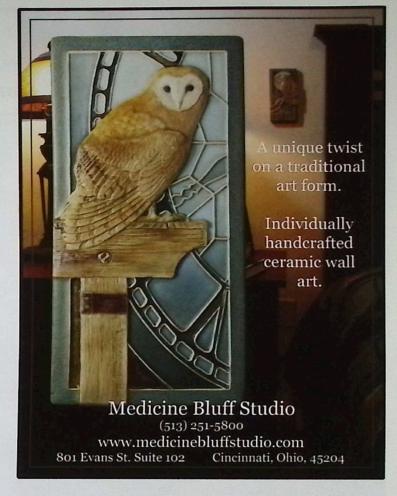
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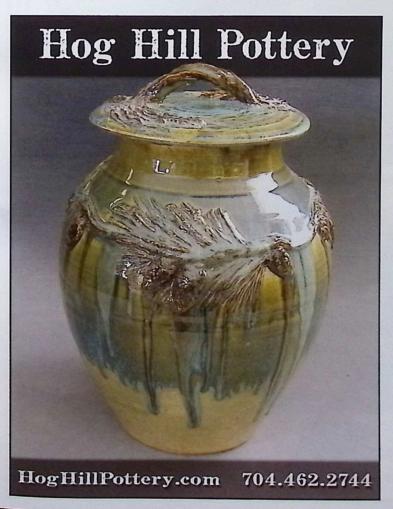


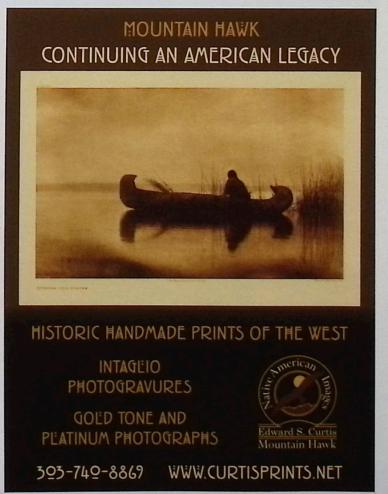
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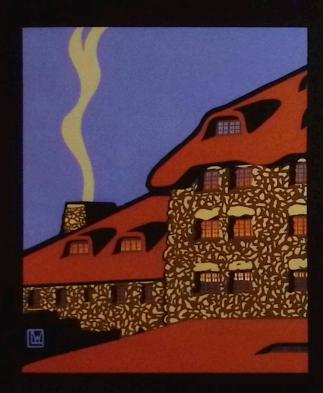




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BOOK CLUB TO MEET

Friday 4:30-5:30pm

Saturday 3:30-4:30pm

Clara & Mr.. Tiffany By Susan Vreeland Chicago Poems (1916) By Carl Sandburg

Dogwood Room (Sammons Wing)

Led by 25-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. This year's selections were announced last September, but feel free to drop in even if you did not have a chance to finish (or start?) either of our books.

The truth behind the female workers of Tiffany's lamp factory is told in Vreeland's novel, Clara & Mr.. Tiffany, not only shedding light on the plight of female workers but the extravagance of Gilded Age Manhattan during the early 1900's. An in-depth look at Carl Sandburg's Chicago Poems and his connection to the Arts & Crafts movement will take place in Saturday's Book Club discussion and is being held in conjunction with the premier of Paul Bonesteel's documentary The Day Carl Sandburg Died. Each of our Book Club discussions will take place in the Dogwood Room, which is around the corner past the Heritage Ballroom (see map on page 88).

If you have a suggestion for next year, please leave it with Pat Bartinique or email it to Bruce Johnson at bj1915@charter.net.

PAINT BY THREADS



'Reflections"

Stop by our booth to see new designs for 2012!
We will also have a selection of one-of-a-kind textiles,
and our new napkins, placemats and
hand embroidered purses.

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ARTS & CRAFTS DEMONSTRATIONS

Furniture: From the Inside Out

Wilson Room

8th Floor, Vanderbilt Wing

Friday:

2:00pm "Become a Furniture Detective"3:30pm "What NOT To Do To Your Furniture"

Saturday:

2:00pm "Become a Furniture Detective"3:30pm "What NOT To Do To Your Furniture"5:00pm "Furniture Repairs You Can Make"

Sunday:

Noon "Furniture Repairs You Can Make"
1:30pm "What NOT To Do To Your Furniture"

Dennis Bertucci

PO Box 1520 Boulder, UT 84716 (435) 335-7392 dennisbertucci@hotmail.com

CLASSIC CRAFTSMAN CHUCK CONNER

WWW.MISSIONWOODWRIGHT.COM

Leather Seats

Wilson Room

8th Floor, Vanderbilt Wing

Got leather? Exhibitor and woodworker Keith Weisinger can help you learn how to evaluate, conserve and, if necessary, replace the leather on an Arts & Crafts chair or footstool. In this twenty-minute demonstration he will go through the process of determining if an original leather seat surface can be conserved or repaired. If not, Keith will show you the materials and techniques necessary to replace the seat covering. Keith will discuss ways to extend the life and improve the appearance of original seat surfaces. He will also demonstrate what is required to replace a complete leather seat, including foundation build-up, leather installation, coloring and waxing. Stop by any afternoon during the times listed below and add to your growing knowledge about Arts & Crafts furniture.

 Friday
 2:30pm
 4:00pm

 Saturday
 1:30pm
 4:00pm

 Sunday
 12:30pm
 2:00pm

Keith Weisinger P.O. Box 831 Wilson Crafts Guild Wilson, NY 14172 oo.com (716) 807-8295

wilsoncraftsguild@yahoo.com

Arts & Crafts Woodworking

Roosevelt Room

8th Floor, Vanderbilt Wing

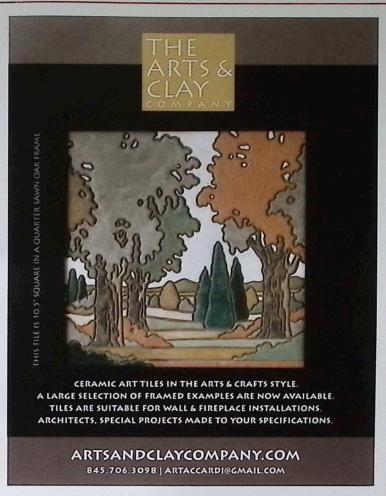
Our resident woodworker Chuck Conner has returned this year to again demonstrate classic Arts & Crafts joinery techniques in the Contemporary Craftsfirms Show.

This year Chuck will be demonstrating how craftsmen working during the Arts & Crafts era created a mitered mullion joint on early bookcases, as well as the classic 'keyed tenon.' Chuck will also talk about how quartersawn oak was cut and why it is that our antiques often have that dramatic, wavy quartersawn grain -- and why it is that new examples of Arts & Crafts furniture often do not have that same dramatic grain pattern.

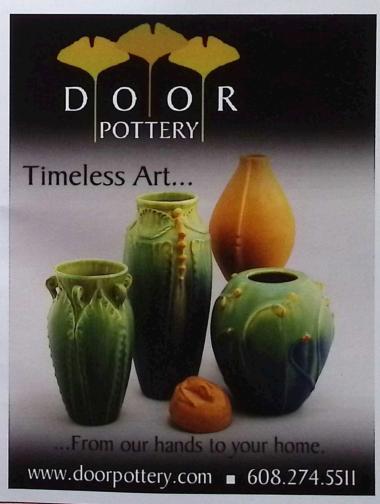
Regardless whether you are a budding woodworker or a furniture collector, you will enjoy the education you will receive just watching Chuck Conner for a few minutes. Stop by his booth during show hours for one of his informal demonstrations -- or ask him a question -- and you will walk away with more knowledge to use in your collecting.

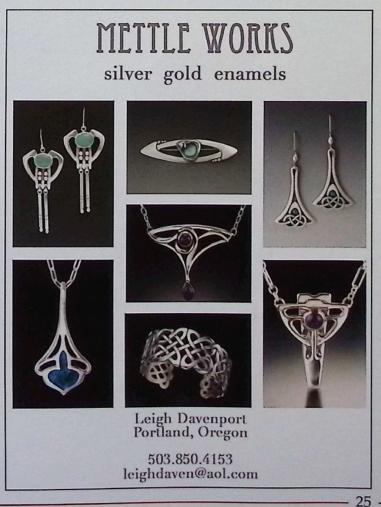
Chuck Conner 1736 War Valley Rd. (423) 272-5083 mi

Mission Woodwright Rd. Rogersville, TN 37857 missionwoodwright@yahoo.com









Friday Seminars: 8:00pm - Heritage Ballroom

WHERE IT ALL BEGAN: SPCIAL NETWORKS ENERGIZE THE EAST

- Beverly Brandt

Please join us in the Magnolia Lounge outside the Heritage Ballroom from 6:30pm-8:00pm for a Champagne, Coffee and Dessert reception celebrating the 25th Anniversary Arts & Crafts Conference.

9:00pm - Heritage Ballroom

THE MIDWEST: FROM PRAIRIE SCHOOL TO FACTORY FLOOR

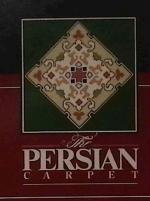
- Christian Carron



Beverly Brandt is an award-winning Professor in the Herberger Institute for Design and the Arts at Arizona State University. She received her Ph.D. from the American and New England Studies Program at Boston University in 1985. Her work has been featured in numerous magazines and journals including American Craft, American Ceramics, and Designers West. She has contributed essays to The Encyclopedia of Arts & Crafts, The Ideal Home, Inspiring Reform, and Country Houses and Collections: An Anthology, as well as Gustav Stickley and the American Arts & Crafts Movement. Her recent book, The Craftsman & the Critic: Defining Usefulness and Beauty in Arts and Crafts-Era Boston, has been nominated for three awards and is available in the Style 1900 booth. An avid collector of antiques and contemporary craft, she resides in Scottsdale, AZ and Bay View, MI.



Christian Carron is Historian and Director of Collections for the Grand Rapids Public Museum in Michigan, where he has worked for the past 23 years. In this position he oversees the museum collections, including one of the nation's largest collections of furniture, as well as directing exhibition research and publications for the oldest museum in Michigan. In 2010 Carron received the Brooking Prize for Creativity in Museums from the American Association of Museums. He has curated many historical, cultural and artistic exhibitions, notably the Furniture City and Newcomers: The People of This Place and more recently Thank God for Michigan! Stories from the Civil War. His book, Grand Rapids Made: The Story of America's Furniture City, published by the Museum in 1998, is the primary historical resource on the Grand Rapids furniture industry.



THE ARTS & CRAFTS CARPET COLLECTION

Beautiful New Border Rugs to Compliment our Most Popular Designs

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TWENTY-FIVE YEARS TOGETHER: CELEBRATING OUR 25 YEAR ATTENDEES

Pat Bartinique
Jan Bender
John Clarke
Kay Cline
Michael FitzSimmons
Edward Friedman
Don Marek
Marilee Boyd Meyer
Bill Porter
Jean Oberkirsch
Kitty Turgeon

Diane Cole
Terry Bender
Elizabeth Clarke
Rich Cline
Barbara Fuldner
Kathy Duncan Friedman
Jane Gianvito Mathews
Jim Messineo
Patsy Porter
Dod Stewart

George Viall

Honorary: Henry Fuldner (1946-2009) Robert "Gus" Gustafson (1926-2004)

Where were you twenty-five years ago today?

For a small, but determined group of Arts & Crafts collectors, the answer is the same as it has been for the past quarter of a century: at the Grove Park Inn.

What began as a small gathering at the Grove Park Inn on February 19th, 1988 ended up attracting 29 exhibitors and nearly 300 attendees before the weekend was over. It set the stage for what has evolved into a milestone event, prompting the *New York Times* to dub it "the most important weekend of the year for Arts & Crafts collectors."

It took a great deal of courage to come to that first Arts & Crafts Conference. Few knew the name Bruce Johnson, Asheville had not yet begun to attract national attention for its Arts & Crafts heritage, and the Grove Park Inn was still struggling to find its true identity. Of those first three hundred, twenty-two not only came back the following year, but have come back every year since then.

Not long ago we peppered them with a series of questions: What made you come that first year? What was the closest you came to missing one of the conferences? What keeps you interested in Arts & Crafts? What are one or two of your most memorable moments?

As you would expect from a group like this, their replies came pouring in, giving me the opportunity to share some of their responses with you.

That was back in the day when the Arts and Crafts movement was still defined as "Stickley? Yes. Limbert? No - only because it was oval!" It was a year before the anticipated "The Art That Is Life" exhibition at the Boston Museum of Fine Arts. Everyone was hungry for knowledge. I had met fresh-faced Bruce Johnson from North Carolina at the Roycroft Inn Conference, where I was looking for information amidst the networking. When the Roycroft Inn closed, Bruce stepped up. We spoke quite often in those early planning stages about dealers, concepts, formats, mailing lists and speakers. "But who would come to

North Carolina in the middle of winter?" he worried. The rest, they say, is history. It has become a vital 'club house' where Arts & Crafts language is spoken, stories swapped and lifelong friends made. - mbm

While at "The Art That Is Life" symposium in April of 1987, I picked up a copy of a flyer Bruce was handing out. Actually I didn't respond right away. I was very curious because I was already very interested in the Arts and Crafts movement. We had acquired a few pieces, so I was reading everything I could find on the furniture and the movement, plus





Marilee Boyd Meyer

here in New Jersey the attempt to save Craftsn Farms was underway. A month or two later, will was at Skinner's in Bolton, Massachusetts for auction, I saw the flyer again. This time I cal Bruce from a pay phone to make sure of a resertion, as I couldn't imagine not checking out this n source of information about the Arts and Cramovement. - pb

We were already Arts and Crafts collectors, but the summer of 1987 we were in Asheville to see Biltmore House, when we noticed "Biltmore Ind tries" on a map. Since we knew nothing about it, were led to a room to watch a slide show. After show, we looked down at the chairs we were sitt in. They were each signed Roycroft. We looked each other and asked, "Why are we sitting in Roya chairs? Where are we?" We then walked over to Grove Park Inn, totally unprepared for what we for -- so many Arts & Crafts antiques just sitting out in open. Our amazed expressions must have been am ing to the staff, but they graciously showed us arou We then suggested, "This is a unique place! You sho publicize it more." The concierge replied, "Well, th is this guy who is going to do some sort of collec conference here next February." We made plans to tend - and have been coming here ever since. - jb &

Barbara Fuldner



Edward & Kathy Duncan Friedman

I had read a small blurb in the Asheville newspaper that there was going to be a conference at the Grove Park Inn focusing on the traditional Arts & Crafts period. As an architect, I knew and loved the Arts & Crafts movement, had even toured the Stickley factory, and had driven past what had been Gustav's first home (then rundown and remodeled) in Syracuse, where my inlaws were living at the time. I had also just renovated, with my husband, a terribly rundown, actually unlivable, rustic shingle style 1906 home in a planned community of Arts & Crafts period homes on a mountainside in Asheville. At the time Asheville was not as bustling a place as it is now, so I picked up the phone and called the newspaper and asked if anyone there could tell me who to call about this conference. - jgm

Jan grew up with "mission" furniture. Her grandfather had been a woodworker, building furniture in Grand Rapids for a while before going on to teach cabinetmaking. We now have the personal Arts and Crafts-style pieces that he made. In addition to liking the stylistic simplicity of American Arts and Crafts furniture and other pieces, we were interested in learning about the artisans and entrepreneurs, their ideas and the burst of creativity during this period. - jb & tb

Most memorable experiences? Each time Bob Winter stood and sang his "Bungalow Song." The 1910 fashion show put on by Ann Chaves a few years back. But really I have loved it all. It really is too hard to pick out every good moment, from meeting new people to learning about a new sub-set of the period or about a craftsperson's vision and work. -jgm

We first heard about the planned Grove Park Inn conference, I believe, at an antiques show There were several times when I didn't think I could make it, but I took vacation days from the gallery and paid my own way. And when some of the programming was not a priority, I still said, "but I miss my friends -- and I have perfect attendance!" -- mbm

kdf

held at the Roycroft Inn

in 1987, when I was sell-

ing things from the back

of my van. As we were hardened searchers after

all things Stickley and Roycroft, we thought we

would venture south for

the conference. We also wanted to see the GPI,

but little did we know it

would become a fixture

on our calendars (and

our lives) since. - ef &

The conference would be inbred with the same characters if it wasn't for the dash of fresh blood every year, from hobbyists to institutional representatives. The wide eyes and reverence keeps me from being jaded by the "same ol," same ol" "New topics and research grants allowing for new scholarship have legitimized this conference as one of the premier events in the field. - mbm

That first year we had a motley crew of disparate, but like-minded attendees. One got drunk and scaled the Great Hall fireplace, much to the alarm of the Grove Park Inn staff. He was so embarrassed I have not seen him since. There was dancing in the conference room with a band, and Kate Larson's lecture on the Saturday Evening Girls Pottery that gave us such an intimate glimpse into immigrant lives in Boston at the turn of the century that she got a standing and prolonged ovation - it was so moving. - mbm

I became attracted to the Arts and Crafts style in 1980 when I moved into my grand-parents' craftsman home built in 1920. It was designed by a woman architect who was designing craftsman homes in Atlanta. A friend in Clayton, Georgia knew about the show and told me that I should participate because of my interest in that period of time. We ended up sharing a booth the first couple of years. - dc

Pat Bartinique

In one of the early years there was a huge ice storm that nearly kept me from attending. Everything was white, but the roads were still passable. I made it, but it took a lot longer to get to Asheville that year! - dc

One year there was a print that I had seen in the booth of Steven Thomas. I absolutely fell in love with it, as it reminded me of a fond view from a window from a fourth floor walk-up flat that my husband and I once had while he was studying at Harvard. At this particular time, however, we were not flush with disposable cash, and though I probably visited Steven's booth a dozen times to view the print over the weekend, I couldn't buy it. But that image haunted me. And then, to my utter surprise, years later, another print of the same image appeared on the wall of his booth. I again was tortured about the purchase, but this time, with the blessing of my loving husband and the egging on by a few friends, I bought it. It now hangs in our dining room, giving me great pleasure each and every day. - jgm

One of the things I have enjoyed the most about being an exhibitor in this show is being able to educate new collectors, by providing information and quality merchandise. It's been fun to watch these collectors return and grow over the past 25 years. - dc

Actually, we almost missed the conference twice, two years in a row. In February 1997, Terry was working at the U.S. Embassy in Bosnia. Using frequent flyer miles, he was able to get a ticket to fly back, then drove



with me to Asheville, and then returned to Bosnia, only missing a week of work. That next December he had major emergency surgery, and was scheduled for major follow-up surgery in February of 1998. But he persuaded the doctor to delay the surgery so that we could attend the conference. - jb & tb

My most memorable moment was the first time I stood at the podium to give my talk on "The Craftsman Magazine." I was definitely excited! Other than that, I have enjoyed meeting all the interesting and amazing people that I never would have met. The conference is a great experience, and I so look forward to it every year. - pb

One year, about five years or so into the Conference, we wavered about not coming. But because we live in Pittsburgh with few opportunities to find Arts & Crafts material, the antiques show has been an outstanding chance to see many dealers in a single location - - and have a night to think over purchases as well. Despite saying before the show each year "There can't be anything good still out there," we always manage to find great things in the show every year. - ef & kdf

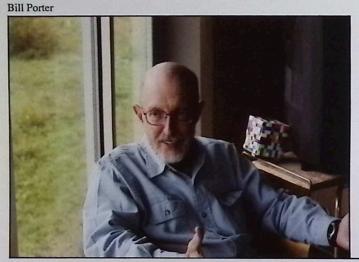
receiving a letter asking if we might be interested. My suspicion is that our name came from one of the auction houses, but I really don't know. We had recently moved from California and were thrilled that someone near us in the South was interested in the Arts and Crafts movement, as it was very unusual to find anyone in Georgia who had any idea what it was at that time. - ec & jc

The closest John came to not being able to

We heard about the first GPI conference after

come was when he was doing some consulting work in the far reaches of Canada, 1000 miles above the border in a little mining town called Flin Flon (named after a dime novel character in the 1920's). The airport had no tower and if the pilot coming from Winnipeg could not visualize the runway by a certain altitude, he turned around and flew the 800 miles back to Winnipeg and tried again the next day. This particular year the temperatures were above normal (meaning they weren't the usual 20 to 40 below) and this meant that there was a lot of ground fog. The week of the conference there were only two flights that made it in and out, and John's was one of them. - ec & jc

(Continued on page 60.)



I'd have to say that presenting the Lifetime Achievement Award to my great friend Stephen Gray has been a highlight for me. Second would be participating in the Collectors' Panel Discussion, in which a group of us pontificated about our ideas about collecting. There's nothing I rather do than talk Arts & Crafts! - ef & kdf

T X

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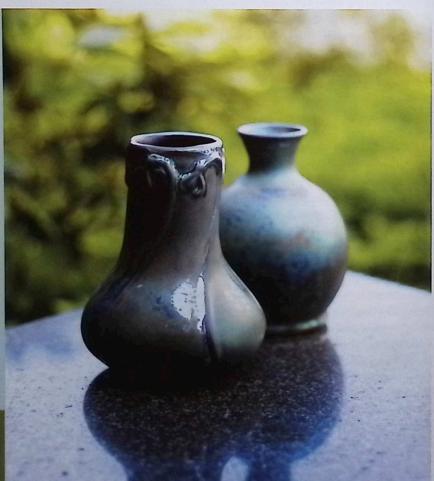




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SMALL GROUP DISCUSSIONS

One of the most popular aspects of this conference are our daily Small Group Discussions, which provide us with the opportunity to sit down with other Arts & Crafts enthusiasts who share our passions and our interests. We purposely schedule several of these simultaneously to keep the numbers small so that the discussions are personal and lively. The meeting rooms are also small, so arrive early -- and have a second choice ready if needed. Our wonderful discussion leaders are volunteers, not seminar presenters, so they will ask you to share your experiences and your opinions (as if you needed any urging!)

Friday Noon-1:00pm

"Finding the 'Art' in Arts & Crafts" with Steven Thomas - Skyline Room - A (Sammons Wing)

"Finding Affordable Art Pottery" with Allan Wunsch - Skyline Room - B (Sammons Wing)

"The Challenge of Arts & Crafts Furniture Design" with Peter Maynard Magnolia Lounge (Sammons Wing)

"Collecting British Arts & Crafts" with Susan Eiffert - Dogwood Room (Sammons Wing)

"Caring For Your A&C Metalware: Less is More" with David Surgan -Laurel F/G (Sammons Wing)

"Kitchens & Baths, Arts & Crafts Style" with Michael FitzSimmons Rhododendron - K (Sammons Wing)

"Understanding Edward Curtis and His Photography" with Paul Unks -Rhododendron L (Sammons Wing)

It's no longer a surprise that this is a great thing.

People have come to expect it to be a great thing --

and it's great in spite of that.

- David Rago (1997)

Saturday 4:30-5:30pm

"Arts & Crafts Silver: The Forgotten Metalware" with Mark Weaver & Rosalie Berberian - Skyline Room - A (Sammons Wing)

"Problems – and Solutions – In Restoring Your Arts & Crafts House" with Gary Haynes, Jim McCord and Terry Geiser - Skyline Room - B (Sammons Wing)

"Collecting Stickley Furniture" with Michael McCracken - Magnolia Lounge (Sammons Wing)

"Not a Style, But A Lifestyle: The Arts and Crafts Philosophy" with Pat Bartinique - Dogwood Room (Sammons Wing)

"What Makes 'Good' Arts & Crafts
Design?" with Debey Zito - Laurel F/G
(Sammons Wing)

"Secrets of the Mad Potter of Biloxi, George Ohr" with Bill Clark - Laurel H/J (Sammons Wing)

"Log Homes for the Arts & Crafts Style" with Mike Loy - Rhododendron - K (Sammons Wing)

"Furniture 101: A Walking Discussion of the GPI Collection – From Stickley & Roycroft to Unsigned & Unknown" with author Jill Thomas-Clark - A & C Registration Desk (Sammons Wing)

Hotel Map: Page 88

Saturday 2:30-3:30

"Mr. Stickley's Lighting"

with Pete Mars and Mark Weaver ~ Skyline Room (Sammons Wing) ~

Join Pete Mars and Mark Weaver in the new Skyline Room to discuss the lighting designs offered by Gustav Stickley at his Craftsman Workshops.

Before stopping by, be sure to see the display case in the Great Hall curated by the Stickley Museum at Craftsman Farms and entitled "Mr. Stickley's Lighting."

Sunday 12:30-1:30pm

"Designing with Art Tile In Your Home" with Michelle Nelson - Skyline Room -A (Sammons Wing)

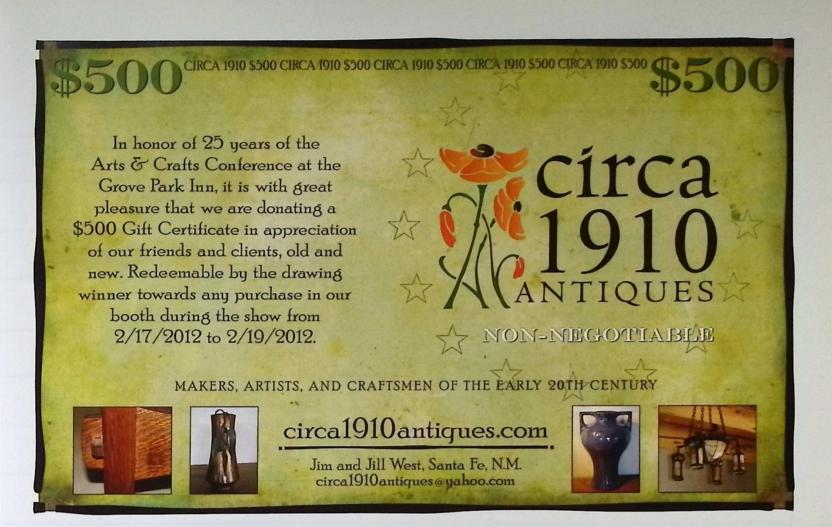
"Old House Restoration" with Gordon Bock - Skyline Room - B (Sammons Wing)

"Head, Heart and Hand - Exploring the Spiritual Connection" with Kitty Turgeon - Palm Court (Third Floor, Main Inn; use Great Hall elevator.)

"From Tobey to Limbert: Collecting Arts & Crafts Furniture" - with Pat Bartinique - Magnolia Lounge (Sammons Wing)

"Collecting Ephraim Faience Pottery" with Michael Cote - Laurel H/J Room (Sammons Wing)

"Bringing the Bungalow Into the 21st Century" with Lee Levey, AIA - Laurel F/G (Sammons Wing)



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- California Preservation Foundation Preservation Design Award 2005
- Los Angeles Conservancy Preservation Award 2005



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SATURDAY SCHEDULE

9:00 - 10:00am 10:00 - 11:00am 12:00 - 1:00pm 11:00 - 12:00pm 1:00 - 2:00pm 2:00 - 3:00pm "The Far West: **Antiques Show** Nature As Inspira-8th floor, Vanderbilt Wing (p. 76) tion" Seminar Heritage Ballroom **Contemporary Craftsfirms Show** Sammons (p. 36) 8th floor, Vanderbilt Wing (p. 78) "Beyond the Fron-Books, Magazines & More Show tier: Arts and Crafts 8th & 10th floors, Vanderbilt (p. 80) Design in the Rocky Mountain West" Preservation Society Heritage Ballroom Sammons Wing Entrance 1:00-4:00pm Sammons (p. 36)

Saturday Seminar Drawings

9:00am & 10:00am (Must be present to win!)

A Special Thanks to:

- our Small Group Discussion leaders
 - our Demonstrators
 - our Workshop Teachers
 - our Seminar Presenters
 - Laura Wilder, designer of the 2013 conference poster
 - donors and bidders in the Silent Auction in support of the Arts & Crafts Research Fund
 - our catalog supporters
 - the Curators of the Exhibits in the display cases
- the American Art Pottery Association

Silent Auction Atrium, 8th floor, Vanderbilt Wing (p. 12)

Leather Seat Chairs Demonstrations Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

Woodworking Demonstrations
Roosevelt Room, 8th fl., Vanderbilt Wing (p. 24)

Furniture Care & Repair Demonstrations Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

Tip of the Week:

"Buy Stock in the Grove Park Inn."

~ Original 1913 GPI Stock Certificates ~

Just \$25 (while they last - look great framed)
Knock On Wood Publications
8th Floor Books Show

SATURDAY SCHEDULE

3:00 - 4:00pm | 4:00 - 5:00pm | 5:00 - 6:00pm | 6:00 - 7:00pm | 7:00 - 8:00pm | 8:00 - 9:00pm | 9:00 - 10:00pm

Antiques Show 8th floor, Vanderbilt Wing (p. 76)

Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78)

Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)

	House Tour (p. 20)	Small Group Discussions (p. 32)			
Tour: Biltmore Industries (p. 16)					
	Silent Auction: Ends at 4:00pm!				
	Book C	lub	STATE OF THE PARTY OF		

Leather Seat Chairs Demonstrations Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

(p. 22)

Woodworking Demonstrations
Roosevelt Room, 8th fl., Vanderbilt Wing (p. 24)

Furniture Care & Repair Demonstrations Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

> Asheville Art Museum Event Departs Sammons Wing (p. 58)

Silent Auction Closes at 4:00pm!

Show your support for the Arts & Crafts Research Fund!

Champagne, Dessert & Coffee Social Hour Magnolia Lounge (Sammons)

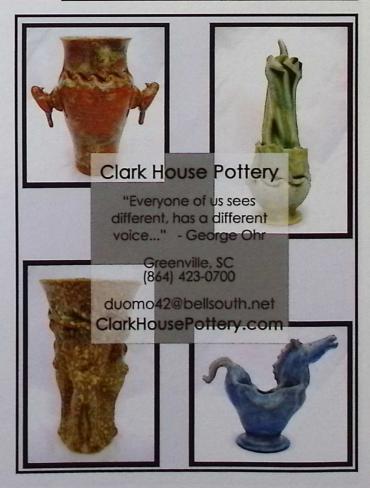
> The Day Carl Sandburg Died with Documentary Filmmaker Paul Bonesteel - Heritage Ballroom Introduction 8:00pm - 8:30pm Film 8:30pm - 9:45pm (pg. 38)

> > Dancing on The Sunset Terrace 9:00-11:00pm (Great Hall)

Free Drawing!

8:00pm Seminar

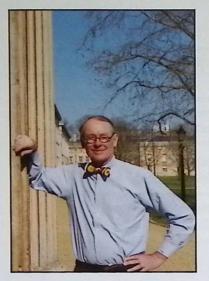
(Must be present to win!)



∫aturday∫eminars: 9:00am - Heritage Ballroom

THE FAR WEST: NATURE AS INSPIRATION

- Richard Guy Wilson



Richard Guy Wilson is the Commonwealth Professor in Architectural History at the University of Virginia. A frequent lecturer for universities, museums and professional groups, and a television commentator for America's Castles and other programs, he has served as a curator for major museum exhibitions and has been published widely. Among his involvements are: The Art that is Life: The Arts & Crafts Movement in America, The American Renaissance, Louis Comfort Tiffany's Laurelton Hall, Living the Good Life: The Arts & Crafts in California, and many more. He also received the University of Virginia's Outstanding Professor award in 2001.

10:00am Heritage Ballroom

BEYOND THE FRONTIER: ARTS AND CRAFTS DESIGN IN THE ROCKY MOUNTAIN REGION

- Laura Fry



Laura Fry is a curatorial assistant at the Buffalo Bill Historical Center in Cody, Wyoming with a background in decorative arts and the art of the American West. She has extensively researched American pottery and design, and her writings include "The Innovative Pottery of William A. Long" (Journal of the American Art Pottery Association, Winter 2011), "Joseph Henry Sharp Brings the Arts and Crafts Movement West" (Points West Magazine, Spring 2010), and "Let the American Potter Be a Professional Amateur: Laura Anne Fry and the American Art Pottery Movement" (University of Denver Master's Thesis, 2010). Her current research includes early 20th century architecture and design in the northern Rocky Mountain region, and the influence of William F. "Buffalo Bill" Cody on American visual culture. Laura received an MA in Art History from the University of Denver, and a BFA in Ceramics from Washington University in St. Louis.

COLLECTING CPHRAIM FAIENCE POTTERY



lease join us for an informative group discussion on collecting and preserving Ephraim Faience Pottery at the Grove Park Inn Arts & Crafts Conference

Sunday, February 19th Laurel Room 12:30 pm

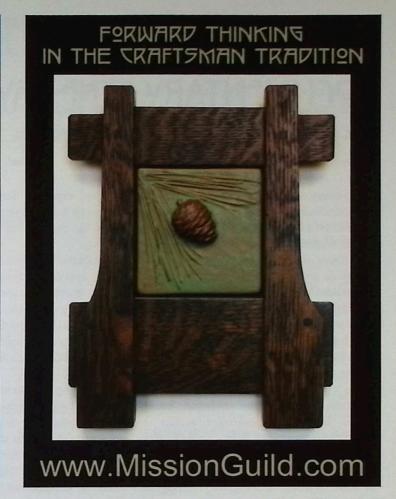
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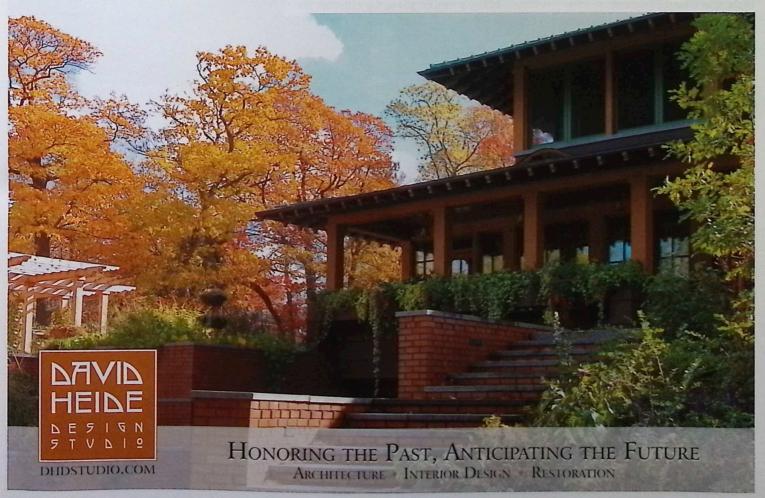
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DOCUMENTARY "THE DAY CARL SANDBURG DIED" DEBUTS AT CONFERENCE

While many of us have seen the images of Carl Sandburg, the white-haired, shaggy troubadour folk singer at the White House with President Kennedy or on the Ed Sullivan Show, what we may not realize is that the prairie poet not only came of age during the Arts & Crafts era, but played a role in it.

Carl Sandburg (1878-1967) was both born and buried in Galesburg, Illinois though the events took place some 89 years apart. He struggled during his early years to find his calling, traveling about the country, taking what jobs he could find - shoe shine boy, milkman, traveling salesman, house painter, blacksmith, journalist, soldier in the Spanish American War - until the day he stood beneath the Chautauqua stage and listened to the golden tongued orators of the day: William Jennings Bryan, Eugene Debs and Elbert Hubbard.

In 1901, inside a Chautauqua tent erected on the grounds of Galesburg's Knox College, a 23-year-old Carl Sandburg fell under the spell of Elbert Hubbard. After the close of the evening he made his way through the crowd to shake the hand of the Roycroft leader, who Sandburg described as having "long hair framing a smiling, kindly face." As a Sandburg biographer wrote of the meeting, "he began to think of his voice as an instrument, and worked to use it with calculated effect. He began to write with the ear as well as the eye, composing words for people to hear."

Sandburg devoured everything Hubbard wrote and was unabashed in his praise for the prolific Roycrofter. "I rank Hubbard highest among contemporary writers," he declared. In 1904 Sandburg held in his hand his first book of published poems, a slim volume entitled In Reckless Ecstasy, which one reviewer found an "undercurrent of the affirmative individualism in the philosophy of Hubbard."

In 1907, Elbert Hubbard wrote Carl Sandburg and offered him a golden opportunity: Sandburg could live at Roycroft during the month of July, delivering lectures alongside Hubbard. Although Elbert Hubbard expected Sandburg to pay \$4 a week for his room, Sandburg allowed the exposure alone was worth the cost.

Hubbard's promotional skills produced over-flow crowds, prompting him to move Carl and some of the other young men into tents pitched on the lawn. Sandburg seemed not to care, writing to a friend, "To be frank and emphatic, we are having a hell of a time."

Sandburg felt drawn to the cause of Democratic Socialism in the United States, joining Arts & Crafts reformers who were drawn to the idealistic socialism and call for human rights of William Morris. "He knew the unrelenting demands of his immigrant father's menial job at the railroad. He had seen gaunt children working into the night in factories. He remembered the expectant, decent faces of working people in his lecture audiences, people caught helplessly between the acceler-

ating power of two historic events - the industrial revolution and the profound social changes inherent in modern democracy."

"He understood the propaganda of the self-help movement in oratory, and tried like his friend Elbert Hubbard to leaven the realities of daily existence in the new industrialized society by encouraging individual initiative."

(Continued on page 54.)

The Man Behind the Camera

"I always kind of knew I was going to make a film about Carl Sandburg - that's the truth," independent filmmaker Paul Bonesteel recently explained, "partly because it's been hanging over me for twenty-five years."

Paul drew upon twenty years of filmmaking experience, including time with



Carl Sandburg, c. 1905, age 27.

North Carolina Public Television and Creative Video, Inc. He formed Bonesteel Films in 1997 while living in Atlanta, then moved to Asheville in 1997. Among his previous documentaries are "The Mystery of George Masa" and "The Great American Quilt Revival." Sandburg, however, was always there in the wings, waiting.

"In his later years, Sandburg was perceived as being sweet, kind of sentimental, and a little old school, especially as we hit the '60s and '70s. Change occurred. Sandburg's now the underdog poet. He needed a second look, and I felt it was my obligation to expose people to it."

Paul will address our group from the podium prior to the showing of his latest film, talking about the making of his life's dream. He will also be available afterwards to answer questions. For more information on Paul and his work, please go to www.BonesteelFilms.com.

CELEBRATE TWENTY-FIVE YEARS...

...by Dancing on the Terrace

on Saturday night to the music of The Business, an Asheville band known for their renditions of Motown and Classic Rock. So what if it is February? Unless we are experiencing a raging blizzard, the Grove Park Inn has agreed to turn on the lights and the ceiling heaters on the Sunset Terrace so that we can get our blood flowing and our feet moving, proving that Arts & Crafts collectors do know how to have fun. Elbert Hubbard loved to throw a good party, and Gus Stickley hired a dance band

for his 1903 Arts & Crafts conference in Syracuse, so we'll continue another Arts & Crafts tradition

...also by Sipping Champagne and



reminiscing about years past and great finds on Friday and Saturday evenings in the Magnolia Lounge outside the Heritage Ballroom before our evening seminars. Coffee and

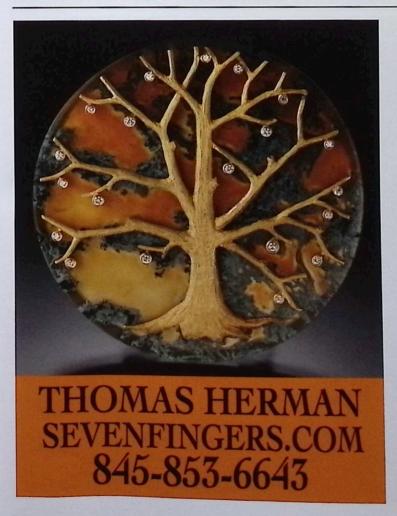
sweets will also be served, compliments of the Grove Park Inn's management and staff, in appreciation for our 25 years of loyalty.

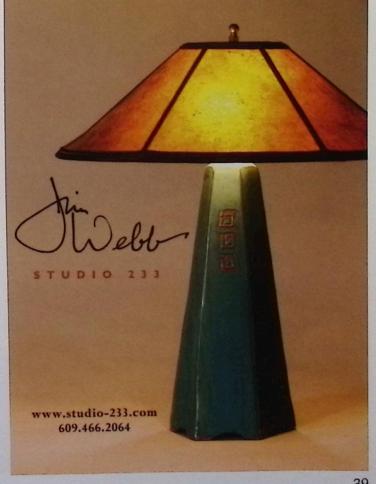
The exhibitors, too, want to express their appreciation for your loyalty to the Grove Park Inn Arts & Crafts Conference

...with a number of Free Drawings

to be held throughout the weekend for items they have donated. The names of each registered attendee have been placed in a box, from which they will be drawn at the starting time for each of our seven seminar presentations. One stipulation: you must be present to accept

your item. If not, your name goes back into the box and another will be drawn. Unscheduled drawings may be held at other times during the weekend until all of the donated items have been given away.





EDUCATIONAL DISPLAYS AWAIT YOU

"Mr. Stickley's Lighting"

The Stickley Museum at Craftsman Farms

The Stickley Museum at Craftsman Farms presents the fifth in its "Mr. Stickley" educational series of exhibits. The display case in the Great Hall will showcase several original examples of the work produced primarily in Stickley's Eastwood, New York metalwork shop. Both the exhibit and its accompanying catalog will look at the craftsmen who helped to create and produce the work that included lamps, lanterns, sconces and candlesticks. They will address how the pieces were marketed and, particularly, how Stickley viewed lighting as an integral piece of the overall home environment so important to him. The catalog is available for sale to benefit the Stickley Museum at the Craftsman Farms booth on the 8th floor, across the hallway from the Antiques Show entrance. Be sure to see the article on page 52 and take a moment to become a member today!

Attend the special discussion on "Mr. Stickley's Lighting" on Saturday from 2:30-3:30 in the Skyline Room in the Sammons Wing (see page 32).

"American Art Pottery: A Regional Perspective"

American Art Pottery Association

For several years the volunteers at the American Art Pottery Association have assembled a display in the Great Hall to further our understanding and appreciation for the art pottery we also label as Arts & Crafts pottery.

Taking their inspiration from the regional approach we are utilizing for our major seminar presentations, members of the AAPA have brought from their homes and personal collections examples of American art pottery organized and displayed to represent the different regions of the country. Don't miss this rare opportunity to compare the different approach potters and decorators took in the Northeast, the South, the Midwest, the Rocky Mountain Region, and the West Coast. Also, make it a point to visit the AAPA table in the 10th floor Books, Magazines & More Exhibit, where you can become a member. Information on their upcoming April 19-22 annual convention to be held in Cleveland, Ohio can be found on page 73 of this catalog.





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IN THE GREAT HALL

"The Modest, Artistic Bookend"

Curated by Steve and Mary Ann Voorhees

One of the many attributes we share we those original Arts & Crafts enthusiasts is our love for books. Gustav Stickley was pulled from grade school to work for his stonemason father, yet photographs taken of Craftsman Farms in 1911 show floor-to-ceiling chestnut shelves jammed with books. Without television or computers, families spent much of their time reading. Woodworkers, potters and metalsmiths responded by creating a wide assortment of artistic bookends, from cast iron and tooled leather to hammered copper and molded clay.

Arts & Crafts collectors, antiques dealers and 23-year Grove Park Inn Conference exhibitors Steve and Mary Ann Voorhees of Voorhees Craftsman have brought from their personal collection in California several examples of Arts & Crafts bookends to share with us in the Great Hall. From well-known craftsmen and designers such as Dirk Van Erp and Harry Dixon to unknown manual arts students and home craftsmen, this display of Arts & Crafts bookends is sure to give you a new appreciation for the craftsmanship and design which went into this modest form — not to mention a new Arts & Crafts item for you to begin collecting. Be sure to stop by, enjoy the display and thank Steve and Mary Ann.



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for Arts & Crafts lovers

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- Interiors
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- Ceramics
- Glass
- Historic
 Preservation
- Travel & more

SPECIAL 25th ANNIVERSARY ISSUE ANTIQUES & asadena Gem Remembering the Show That Revived Arts & Crafts ART NOUVEAU HEA An Insider's Guide to Nancy, France (on a DIY budget) Dard Hunter's Using Grassroots Action Daring Graphics To Save a Craftsman Landmark

Join us subscribe today!

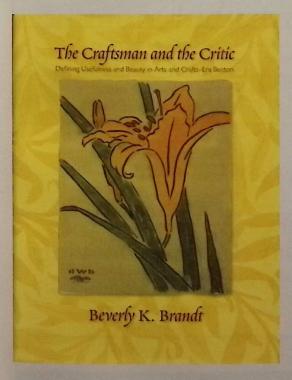


Amazing deals all weekend!

- Subscribe or renew and receive a free back issue of your choice
- Steep discounts on the best Arts & Crafts books
- & Back issues at special show prices
- Free Kisses!



Book Signings!





Meet author Beverly Brandt

Friday, 2-3pm, Saturday, 2-3pm and Sunday, 11am-noon

This richly illustrated book explores the interaction of turn-of-the-20th-century craft workers and design critics as they collaborated to improve the quality of the living and working environment in Boston and beyond.

"Brandt has written a valuable account of a major Arts and Crafts organization, its chief players and practices. She tells a rich and engaging story."

Kenneth L. Ames, Journal of Modern Craft

Our booth is located right outside the antiques show entrance.

SUNDAY SCHEDULE

9:00 - 10:00am	10:00 - 11:00am	11:00am - Noon	Noon - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm	
Unraveling the						
Mystery of Arts & Crafts Textiles Seminar		Antiques Show 8th floor, Vanderbilt Wing (p. 76)				
Heritage Room Sammons Wing (p. 46)	Sammons Wing	Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78)				
	The South: From Mountain Crafts to Arts & Crafts Seminar Heritage Ballroom	Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)				
		Preservation Society Bus Tour 12:30pm - 3:30pm Sammons Wing Entrance (p. 20)				
	Sammons Wing (p. 46)	Furniture Care Demonstrations Wilson Room, Vanderbilt Wing. (p. 24)				

3 Ways to Save Your Place for our

26TH ANNUAL

Arts & Crafts Conference:

- ~ February 22 24, 2013 ~
- 1. Pick up a hotel phone and book your room at the G.P.I.
 - 2. Call 828-628-1915
- 3. Visit Arts-CraftsConference.com

See you in 2013!

Small Group Discussions 12:30 - 1:30pm (p. 32)

Leather Seat Chairs Demonstrations Wilson Room, Vanderbilt Wing. (p. 24)

Woodworking Demonstrations Roosevelt Room, Vanderbilt Wing. (p. 24)

Sunday Seminar Drawings 9:00am & 10:00am Must be present to win!



SUNDAY SCHEDULE

3:00pm

4:00pm

Antiques Show 8th floor, Vanderbilt Wing (p. 76)

Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78)

Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)

Don't Leave

Without Experiencing

Biltmore Industries

A 1917 Arts & Crafts Enterprise Next Door to the G.P.I:

Walking Tours of Workshops

Antique Auto Museum with

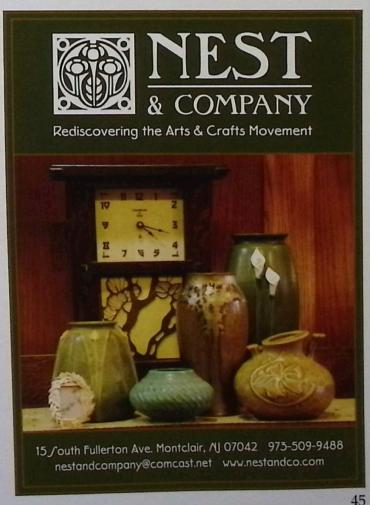
Roycroft (Karl Kipp) Chandeliers

The Grovewood Gallery

Museum with Roycroft Furniture

(all free - see page 16)





∫unday∫eminars: 9:00am Heritage Ballroom

UNRAVELING THE MYSTERY OF ARTS & CRAFTS TEXTILES

- Dianne Ayres



Dianne Ayres' formal training in textiles began at Indiana University in 1975 where she studied weaving and surface design. She also apprenticed under her grandmother to learn custom sewing of textiles and has pursued this as a business since 1981. Receiving a B.A. from U. C. Berkeley in Conservation and Resource Studies, she returned to her roots to specialize in textiles of the Arts & Crafts movement. She, along with her husband Timothy, Beth Ann McPherson and Tommy McPherson, co-authored American Arts & Crafts Textiles, and her research and textile work has been featured in such publications as American Bungalow magazine, Architectural Digest, Old House Interiors, In the Arts & Crafts Style, and The Beautiful Necessity. Dianne is also exhibiting her textiles in the Coolidge Room of the Contemporary Craftsfirms Show.

10:00am Heritage Ballroom

THE SOUTH: FROM MOUNTAIN CRAFTS TO ARTS & CRAFTS

- Bruce Johnson



Bruce Johnson moved to the South in 1985, where he began researching the influence of the Arts & Crafts movement on the furniture, pottery and textiles of the region. He began with the Grove Park Inn, writing two books exploring its history and its Arts & Crafts heritage. He directed the first annual Arts & Crafts Conference in 1988, then formed the non-profit Arts & Crafts Research Fund in 2004. This marks the third year of his weekly news website www.ArtsAndCraftsCollector.com. Copies of his latest book, Arts & Crafts Shopmarks: 1895-1940, are available in the 8th floor Books Show. He and his wife Leigh Ann live outside Asheville.



VELCOME to ROYCRO

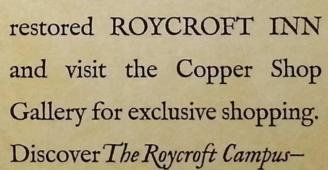
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HEAD, HEART & HAND: CONFERENCE WORKSHOPS

Each year we offer those participants who can arrive early for the Arts & Crafts Conference the opportunity to not only study the Arts & Crafts movement, but to experience it with their own hands. Advance registration was required for these workshops, for the instructors have prepared special materials for each student. Inquiries as to possible late cancellations should be made at the Arts & Crafts Registration Desk and not the instructor. Please dress appropriately. Map on page 80.

Please arrive five minutes early!

Designing a Landscape Plan Friday 8:30 - 11:00am

Paul Duchscherer Dogwood (Sammons)

Tile & Art Pottery Vase Decorating Peg Morar Peg Morar's Studio, Biltmore Industries Directions:

Take the glass elevator in the Vanderbilt Wing to the lowest level (Elaine's); exit to the right and down steps; cross the road and follow sidewalk to lower level of third building; entrance is through the lower covered walkway between the second the third buildings. Allow about 10 minutes for the walk.

Tile Decorating: Thursday 2:00pm - 5:00pm Art Pottery Decorating: Friday 9:00am-3:00pm Furniture Stains & Finishes Dennis Bertucci

Part 1: Thursday 2:00pm - 5:00pm Part 2: Friday 9:00am - 11:30am

Sammons Wing Storage Room ections: Walk almost to the Horizons F

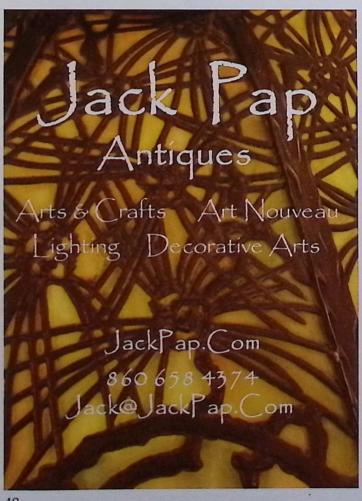
Directions: Walk almost to the Horizons Restaurant in the Sammons Wing, then follow signs into and thru the Service Hallway to your left (see map, pg. 88).

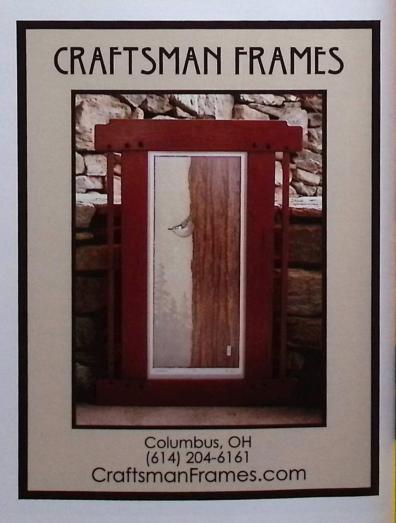
Stenciling Amy Miller Friday 8:30am - 11:00 Rhododendron K/L (Sammons)

Basic Textile Embroidery Ann Chaves
Friday 8:30 - 3:00pm Laurel H/J (Sammons)

Arts & Crafts Printmaking Laura Wilder

Part 1: Thursday 2:00pm - 6:00pm Laurel F/G Part 2: Friday 8:30am - 11:00am (Sammons)







SIGNED, FIRST-EDITION BOOKS AVAILABLE AT GPI

Books have always been an integral part of Arts & Crafts collectors' lives, prompting us to look forward to the opportunity to add a signed, first-edition book to our shelves. This weekend a number of authors will be present to sign their most recent books in the Books, Magazines & More Show on the 8th and the 10th floors of the Vanderbilt Wing. Among those who are expected to be available are:

Gordon Bock - The Vintage House: A Guide To
Successful Renovations and Additions.

Pat Bartinique - The Tobey Furniture Company:
A Brief History.

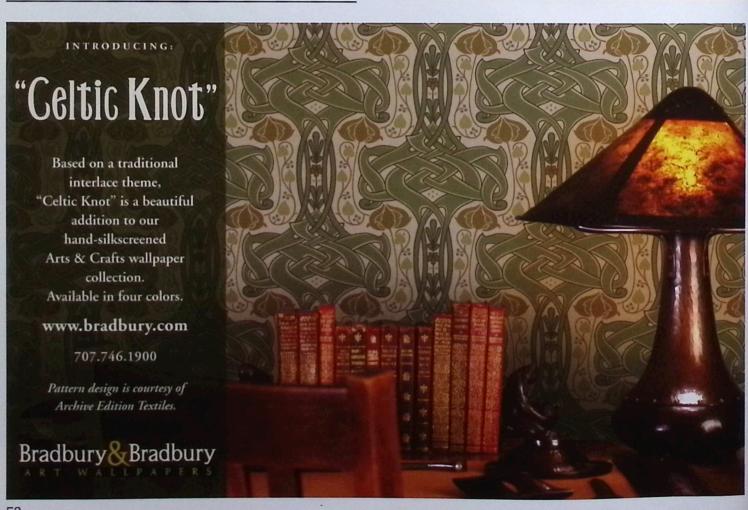
Jane Powell - The Bungalow Kitchen, The
Bungalow Bathroom, Bungalow Exteriors, etc.

Bruce Johnson - Arts & Crafts Shopmarks:
1895-1940; An Unexpected Guest.

Beverly Brandt - The Craftsman and the Critic:
Defining Usefulness and Beauty in Arts
and Crafts-Era Boston.

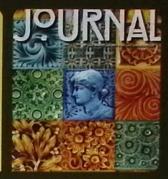
Watch for signs indicating days and time for these and other book signings on the 8th and 10th floors.







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Thursday 4/19

> Friday 4/20

Saturday 4/21

> Sunday 4/22

Tour Cocktail Reception

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Seminar Show and Sale Noon to 5 PM

Business Meeting Show and Sale 11 AM to 5 PM

Consignments now being accepted to the Auction contact Peter Gehres (auctions@ lbelhorn.com) at 614-306-1435 or Arnie Small ((potsinacnj@aol.com) at 609-407-9997.

IDealer inquiries contact Don Gill/Patti Bourgeois ((patspots1997@charter.net) at 508-679-5910.

(General information contact Arnie Small ((contact info above) or view our website:

WWW.AAPA.INFO

POTTERY SHOW & AUCTION

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THE AMERICAN ART POTTERY ASSOCIATION

CRAFTSMAN FARMS CELEBRATES

A CENTENNIAL YEAR

by Heather E. Stivison, Executive Director

Gustav Stickley and his family moved into the Log House at Craftsman Farms in October of 1911. This past year the Stickley Museum at Craftsman Farms completed a yearlong celebration of the 100th anniversary of that event.

Our centennial celebration was focused on the core of our mission — education — and included a number of firsts. We introduced our artist-in-residence program with block

printer Laura Wilder, who created an original work inspired by her experience, and who taught us her craft while she was here. We collaborated with the American Fine and Decorative Arts Program at Sotheby's Institute of Art to create our first Emerging Scholars Symposium. The scholars, whose affiliations included the Smithsonian Institution, the Metropolitan Museum of Art, Winterthur and Northumbria



Laura Wilder creates her Craftsman Farms inspired original work.

University, used *The Craftsman* magazine as a springboard for papers on a variety of topics such as French Art Nouveau, Grant Wood, Elizabeth Eaton Burton, and the significance of oak in Arts and Crafts furniture.

Another outstanding "first" was partnering with the Robert Busch School of Design at Kean University to introduce the Stickley Design Invitational. In this program, talented architecture and interior design students representing eleven New Jersey high school and community colleges were selected through a competitive application process. Once selected these students took part in an intensive on-site design challenge. A team of interior designers and architects served as mentors and jurors, offering feedback as the students made sketches and constructed models. The Invitational culminated in critiques and awards.

Our year-long centennial celebration included approximately 90 programs and concluded with Catch the Spark Weekend — two full days of activities. The first day began with the Forging Ahead Forum, a day-long symposium in which speakers representing different aspects of the Arts and Crafts community considered what the next 100 years has in store for the broader Arts and Crafts community. Bruce Johnson kicked it off with a lecture focused on "Passing the Torch" to new generations. Appropriately, Johnson's lecture was followed by two junior presentations offering attendees

an opportunity to hear directly from members of the next generation. These student presentations were followed by other presentations from very diverse perspectives including: Nonie Gadsden, the Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture from the Museum of Fine Arts in Boston; Dr. Jonathan Clancy, Director of the American Fine and Decorative Arts Program at Sotheby's Insti-

tute of Art; Peter Maynard master craftsman and designer of Cold River Furniture; and Mike Danial, Corporate Historian for L. & J.G. Stickley.

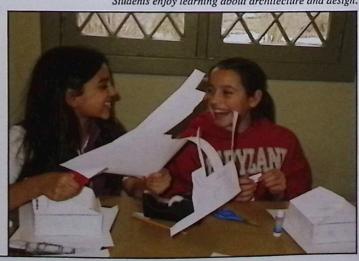
That evening CEO and President of L. & J.G. Stickley, Aminy I. Audi, served as our Catch the Spark Gala Honorary Chair and welcomed a crowd of supporters to the event. Dinner was announced by the sound of Gustav Stickley's own dinner gong, brought to the gala by Stickley descendents Cindy McGinn and Lou Glesmann. The

black-tie evening was designed to raise

the funds needed to continue developing educational programs, planning restoration, and keeping the dream alive. The event raised over \$100,000 for the cause.

The following morning a Centennial Open House concluded our centennial year of celebrations. The day began with a brunch in the North Cottage and casual outdoor gatherings in the glorious fall sunshine. Longtime members and first time visitors alike participated in both self guided tours or group tours. Metal artisans Michael Adams and Dawn Hopkins of Aurora Studios demonstrated their remarkable

Students enjoy learning about architecture and design.





David Cathers signs books at the Centennial Open House.

craft and artistry. Distinguished author and scholar David Cathers made a rare appearance, treating visitors to a book signing. In addition, Cindy McGinn and Lou Glesmann presented the original dinner gong, placing it in the dining room on long-term loan.

Our centennial year brought us wonderful recognition in many ways. A print, television, radio, and web marketing campaign featuring the Stickley Museum won the 2011 Governor's Award for Tourism Marketing in New Jersey. At an annual conference at Princeton University, the New Jersey Historical Commission, a division of the Department of State, presented the Stickley Museum their 2011 Award of Recognition for our success at raising public awareness of history and for reaching broad and diverse audiences.

We were especially proud of that award because the people we serve are the key to all our future planning. When we restore the buildings entrusted into our protection, we do so with the utmost care, not just because we love them — but because we are preserving them for the benefit of others, now and in the future. We don't collect objects to amass a

flawless collection to be hoarded behind doors and available to a few individuals. We collect objects to protect and preserve fine examples of the Arts and Crafts movement so that they will help to educate, enlighten, and inspire others — and to spark their imaginations to new ideas.

As we move forward into Craftsman Farms' second century, we recognize that it is not enough to preserve the buildings and grounds of Craftsman Farms. We must also share why these things exist, what they mean, and why they remain important. Our role is to be more than a collection of objects in a pretty setting, but to be a place that invites others in to experience and understand a way of life and a way of viewing the world.

Stickley descendants Lou Glesmann & Cindy McGinn place the dinner gong in the Log House dining room.

We are a small organization with a 'can-do' rather than 'can't-do' attitude. This attitude has served us well in the past and will continue to be a hallmark of the Stickley Museum in the future. We will also continue to emphasize quality in all areas, including our restoration projects.

We have been in a restoration mode for some years now—and with a 30-acre, multi-building landmark property, we will be in that mode for many years to come. The completion of each and every restoration project along the way is a joy to us, to our visitors, and to those supporters who can only occasionally visit in person. Our first project of the year—to fully restore two cottage roofs with rough-hewn red slate, original Stickley-era roof ridge tiles, and copper gutters—is now complete. The Log House master bathroom is also now fully restored, roof repairs are underway on the Milk House, structural repairs are underway in the Calf Barn, and a \$500,000 fire prevention project is well underway.

We have also had our share of unexpected problems in the past year. Unprecedented storms, including a hurricane and a freak October snow storm, caused power outages, brought down trees, damaged several buildings, and forced us to close to the public for awhile. A major structural failure was discovered and its very expensive reconstruction and reinforcement forced further closings. These things impacted our budget dramatically. We are so grateful to those of you who, upon hearing of the problems, rallied around and made donations to help close the gap. Thanks to you and your support we weathered those problems and are continuing to move forward.

We have learned to be efficient and frugal with your gifts. In fact we have achieved more than 400% growth in programs and attendance while increasing our operating costs only 200%. And within this tightly controlled budget we have developed activities that rival those of museums more than twice our size. On behalf of the thousands of peo-

ple we served in the past year, I thank you from the bottom of my heart. Your support is irreplaceable. As we move ahead into 2012, we will continue to need your support. And we pledge to continue to use your gifts wisely and with deep appreciation.

Be sure to visit the Stickley Museum at Craftsman Farms booth in the Books, Magazines & More Show just outside the Antiques Show on the 8th floor.

For more information regarding the Stickley Museum at Craftsman Farms see www.stickleymuseum. org. Photos by Pete Mars & Barbara Weiskittel.



TO SHOW OUR APPRECIATION

FOR 25 YEARS OF SUPPORT

The Exhibitors at the Grove Park Inn Arts & Crafts Conference Have Each Donated a Gift to be Given Away by Drawing at the Craftsman Farms Banquet and Before Each of the Seminars, or Placed in the Silent Auction in Support of the non-profit Arts & Crafts Research Fund.

The Only Catch: You Must Be Present When Your Name Is Drawn To Accept Your Gift.

Seminar Drawing Times: *

Friday 8:00pm and 9:00pm Saturday 9:00am and 10:00am

Saturday 8:00pm

Sunday 9:00am and 10:00am

Silent Auction Bidding Sessions:

Friday 1:00pm - 6:00pm Saturday Noon - 4:00pm

* Additional times may be announced. Some gifts are on display in the Great Hall.

SANDBURG DPCUMENTARY

(continued from pg. 38)

His bookings on the lecture circuit increased as a result of his appearance at Roycroft, prompting Eugene Debs, a 1908 presidential candidate, to remark that he was "one of the most brilliant young orators in the Socialist Movement in the United States."

And all the while there was his poetry -- and it haunted him. Long after his wife and baby daughter had gone to bed, as overdue bills littered the table, Carl wrote. His life, his politics, his wanderings, his experiences seemed to spill into his verse. Raw, untamed, unfettered by convention, inspired by the power and the confidence of Walt Whitman, he sculpted free verse into poems every bit as independent and as unorthodox as his politics.

I shall foot it Down the roadway in the dusk, Where shapes of hunger wander And the fugitives of pain go by.

I shall foot it
In the silence of the morning,
See the night slur into dawn,
Hear the slow great winds arise
Where tall trees flank the way
And shoulder the sky.
The broken boulders by the road
Shall not commemorate my ruin.
Regret shall be the gravel under foot.

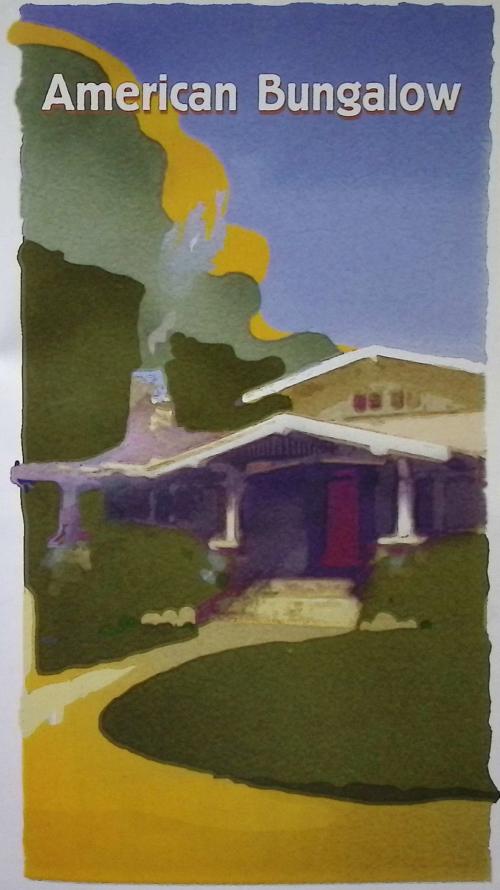
I shall watch for Slim birds swift of wing That go where wind and ranks of thunder Drive the wild processional of rain. The dust of the traveled road Shall touch my hands and face.

By 1916 Sandburg had found his voice on paper just as he had found and perfected it on the Chautauqua stage, as evidenced by "Chicago" written in 1914:

And they tell me you are brutal and my reply is: On the faces of women and children I have seen the marks of wanton hunger. And having answered so I turn once more to those who sneer at this my city, and I give them back the sneer and say to them: Come and show me another city with lifted head singing so proud to be alive and coarse and strong and cunning.

In 1915, Carl Sandburg mourned the loss of his friends and patrons Elbert and Alice Moore Hubbard, as did the nation, when the Germans sank the British luxury liner *Lusitania*. The Hubbards had encouraged him, had provided him with exposure, literally with a stage, both on the lawn at Roycroft and on the pages of *The Fra*. They had helped propel Carl Sandburg, that tall, intense socialist poet, into the homes and schoolrooms of the American people he so loved, revered and protected. - bj

Note: Please join the Saturday Book Club (pg. 22) at 3:00pm for a discussion of Carl Sandburg's *Chicago Poems* (1916).



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Chicago Tribune, June 2003

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More Than Just Our 25-Year Attendees Have Remained Steadfast Through the Years

While that first Arts & Crafts Conference in 1988 drew approximately 300 collectors, 22 of whom have returned every year since then, this event could not have survived on them alone. Each year additional collectors and exhibitors have joined our ranks, and have made returning to the Grove Park Inn each February a priority in their lives. Among those who have returned year after year are the following, whom we would like to recognize and thank:

24-Year Attendees:

David & Cathy Christovich Dennis Decoster Cynthia & Mark Huting Matthew & Susan Jones Ray Stubblebine Charles Van Buskirk Rich Mathews Mimi Audi

23-Year Attendees:

Rosalie Berberian

Brenda & Addison Cash
(Michael Clark)
Jill Thomas-Clark
Elaine Dillof
Terry & Janet Geiser
Jane & Fritz Gram
Stephen Gray
Ed Heinle
Nancy Iacomini & Dan Donahue
Ralph Milner
Robert Rust
Bill & Ann Simmons
Robert Kaplan

22-Year Attendees:

Eron & Valerie Epstein
Ed & Rosemary Kostansek
Michael & Je McCracken
Bob & Barbara Nickerson
John Schultz & Dorothy Vasilchek

21-Year Attendees:

John Armstrong
Lynne & Audel Davis
Becky & Rob Heywood
Don & Sylvia Jester
Jim Love
Jim McCord

Jerry Morosco Ann Wallace

20-Year Attendees:

John & Nancy Ammons
Jessica Greenway & Ken Nelson
Babara Rhines
Heather Rudge
Judy Selwyn
Richard Sicha & Marcia Moll
Sara Van Buskirk
Nancy Willans

Exhibitors have also made sacrifices to attend each year's conference, including cross-country drives and laborious setup and teardown sessions. Space did not permit us to include the names of former exhibitors who are not participating in this year's shows.

25-Year Exhibitors:

Diane Cole
Michael FitzSimmons
Don Marek
Jim Messineo
Jean Oberkirsch
Dod Stewart
Kitty Turgeon

24-Year Exhibitors:

John Connelly David Rudd & Debbie Goldwein Linda Hubbard Brady John Herrmann John Jung

20-23 Year Exhibitors:

Dianne Ayres & Tim Hansen
David & Sandra Surgan
Phil & Kathy Taylor
Gus Bostrom
Tony McCormack
Norman & Julie Silverman
John Toomey
Steve & Mary Ann Voorhees
Mark Oberkirsch
Don Treadway
Paul Freeman

Steven Thomas

Deborah Bassett

Craig McIlwain

Tina & Mark Richey

Peter Copeland Michael Adams & Dawn Hopkins

15-19 Year Exhibitors:

Tom Bojanowski
Robert Noble
Lynda Cunningham
Motawi Tile
Persian Carpet
Gerald & Carrie Rucks
Chris & Lisa Efker
Craftsman Farms Foundation
American Bungalow

Arts & Crafts Press
Old House Interiors/Journal

Style 1900 Art Accardi

Nancy & Raymond Hunt

Bruce Austin

Southern Highland Craft Guild

Karen Hovde

Jack Papidinis & Karen Redinger

Frank & Anastasia Glapa

Michael Ward

10-14 Year Exhibitors:

Sandie Fowler & Wendy Harvey
Ephraim Faience Pottery
Laura Wilder
Susan McCracken
Andre & Ann Chaves
Debey Zito & Terry Schmitt
Diane & Wayne Bonner
Sandra Newman & Joseph Ebler
Leigh Davenport
Bill & Pam Clark
Jim & Jill West
Meg Chalmers & Judy Young
Paul Katrich

Paul Katrich
Tom Richard
Dennis Bertucci
John & Scottie Post
David Nunley
Eric Olson
Linda Witkowski
Jane Powell
Barbara Gerr
Arnie Small
Dard Hunter
Deborah & Alex Ko

Deborah & Alex Kolombos Martin & Monica Radecki

Ron VanOstrand Stephen Putney

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ASHEVILLE ART MUSEUM LECTURE & TPUR:

"Glass Becomes Art": A Talk & Special Tour With Mary Cheek Mills

Reserve your space today by visiting the Asheville Art Museum table in the Sammons Wing near the Conference Registration Desk.

Asheville Art Museum Lecture and Reception Pack Square, Downtown Saturday 5:00pm - 7:00pm

Bus Departs from the Sammons Wing: 4:00pm 4:20pm 4:40pm (Please board 15 minutes prior.)

Art Museum Hours: Friday 10:00am - 8:00pm Saturday 10:00am - 5:00pm Sunday 1:00pm - 5:00pm

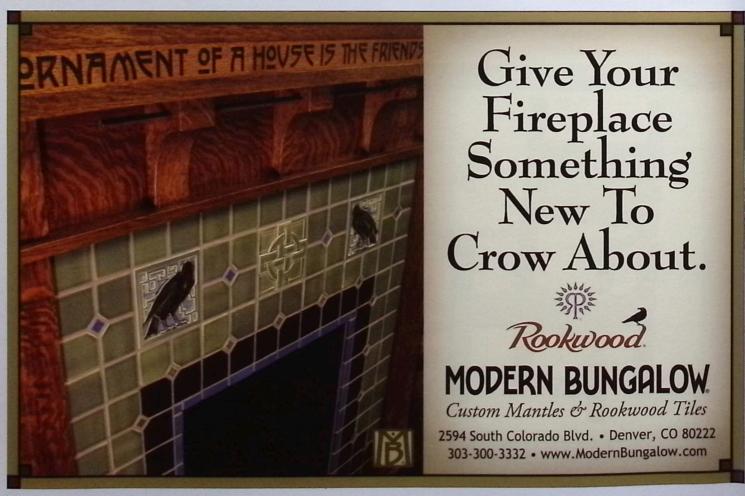
Please join us for what promises to be an informative talk by Mary Cheek Mills. She will address how artists such as Emile Gallé and Louis Comfort Tiffany began to use glass as a medium for artistic expression in the late 19th and early 20th centuries. By successfully moving beyond function, these artists and others laid the groundwork for early studio glass.

Mary Cheek Mills directs the educational programs of The Corning Museum of Glass and teaches European and American glass for graduate programs in decorative arts at Sotheby's Arts



Asheville Art Museum in Downtown Asheville

Institute in New York City and the Winterthur Museum in Wilmington, DE. She is also a member of the National American Glass Club and a Trustee for The Neustadt Collection of Tiffany Glass. After the talk, enjoy a reception and tour of Fire on the Mountain: Studio Glass in Western North Carolina.





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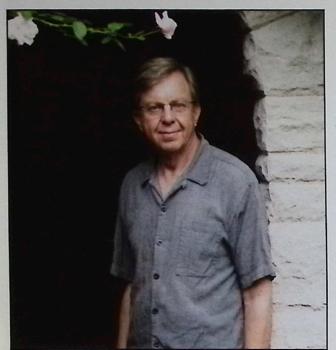
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25 YEAR ATTENDEES

(Continued from page 28.)



Don Marek

I first became acquainted with Bruce Johnson through the American Art Pottery Association. When he started the conference in 1987 he contacted me to set up at the show as a pottery dealer. I had no idea what the Arts & Crafts movement was; something with heavy oak furniture came to mind. But I did know and owned a lot of American art pottery. My husband Mark and I showed up with our pottery and watched with interest as the furniture, copper and lighting came off of the trucks. The dealer across the aisle, from Chicago, had an inlaid Gus chair with the original leather seat with torn stitching and rotting leather. The asking price was \$14,000. We looked at each other and remarked. "Fat chance he will sell that thing." Of course it sold, along with most of the remaining items in his booth. It was the beginning of our education into the Arts & Crafts movement. - jo

Why did we first come? Well, you know that time in your life when your kids are small and you think maybe, for the first time, you can get a sitter and go away together without them for a whole weekend? My husband Henry and I read about an upcoming Arts & Crafts Conference being held in Asheville, so we decided that would be the perfect getaway — and we went! That was 25 years ago. The kids, now 29 and 27, survived the weekend. It was the perfect getaway, and so we just kept coming. - bf

Two years ago my husband Mark had a serious motorcycle accident three weeks prior to the show. He usually comes to the show with me every year, his expertise being furniture, clocks and pottery. Mark was still hospitalized and heavily sedated, but on the road to recovery when I had to make the decision on my own whether to attend the conference. We had several commitments to other dealers to bring merchandise to GPI that they had already purchased and wanted for the show. Mark had also been working on a reproduction lamp for six months that he was having exhibited in the

modern craftsman area. I knew he would be disappointed to miss that opportunity after months of work. I decided to leave him in the expert care of his physicians and family members, knowing home was a short flight away if necessary. Our 40-year-old son came with me. He knows antiques well, having grown up in an Arts & Crafts home. The show went smoothly, we were able to honor our commitments, and Mark continued to heal. By the following conference in 2010, Mark was totally recovered and able to join me once again. - jo

Consider not coming? Well, ten or twelve years ago Henry's nephew was getting married in Orlando the Saturday morning of the conference. We came to Asheville on Thursday, flew to Florida Friday night, attended the wedding and flew back to Asheville in time for dinner on Saturday. But it seemed really strange not to be there -- at the Grove Park Inn, not the wedding -- the whole time. - bf

I can't imagine a February without a trip to Asheville. It has become a part of my life, much like a holiday with friends and family composed of the antiques dealers, contemporary artisans and familiar customers. As long as there is a show, I will be there. - jo

Memorable moments? We knew we were old timers the year we went to both a baby shower (for baby Arthur McPherson) and memorial service (Bob Gustafson) in the same year. Next, I'd say was the year of the ice storm when people who couldn't get out slept in the lobby. Or the year of the floods that closed schools. And the year that we were the last plane to land because of wind shear in a storm. When we landed, everyone on the plane applauded the pilot. - bf

I have fond memories of the cocktail party that Stephen Gray and his Turn of the Century Editions gave for all the attendees that first year; taking a photo of all the dealers smoking cigars in front of the fireplace in the Great Hall (followed by late night poker parties); the panel discussions in the early days; the more recent trivia quizzes at the Craftsman Farms dinners; and becoming good friends with a number of distant Stickley cousins. I've really enjoyed playing a part in the Craftsman Farms "Mr. Stickley" series of displays in the Great Hall, including having Bruce Johnson announce to the whole lecture hall that there was a dedicated person seen working on the Great Hall display at 4:00am. (It takes someone who was there at 4:00am to recognize someone else who was.) - bf

Our favorite memory of Asheville would have to be the old Bill Stanley's Barbecue Restaurant that used to be behind the fire station, where you ate tons of hush puppies and 'clogged' with the locals. - bf

Kitty Turgeon





Jane Gianvito Mathews

It is amazing to think how young we were when this all started! My favorite talks were by far Ann Chaves' 1910 fashion show and the Indian blanket talk and demonstration, but there were lots of other great ones. Lots of great friends, too. I can't imagine February without the GPI - bf

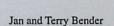
I'm sad that Henry won't be with us for the 25th. He liked nothing better than a quiet dinner with Bill and Patsy Porter or planning his attack when the doors of the antiques show opened. It was hard for even me to talk with him during the first hour or two of the show because he was gone into thoughts of what he was discovering. It was a funny

mix of total relaxation from the office and total involvement in what was on display. We always did a morning walk around the outside of the property. I can't imagine February without being at the GPI. - bf

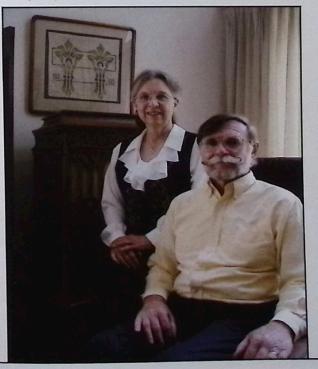
We were first alerted to the Arts & Crafts style in the late 1960s by a scholarly friend of ours who had a Roycroft dining room set. The minute we saw it we knew we were in the presence of something very powerful and true. We were acquainted with a couple of local Detroit antique dealers who had a little bit of knowledge and soon we began running small ads in the back of

Hobby's Magazine for Gustav Stickley furniture. When we went into antique shops and asked if they had any Mission Oak furniture, some proprietors were insulted ("This is an ANTIQUE store, we don't handle junk!") and suggested that we look elsewhere. My own mother recalled that in her high school years in the late 1920s she was embarrassed to bring friends home because they still had some Mission Oak in their house. - bp & pp

As for the Arts & Crafts style itself, Pat and I both immediately fell in love with the strength, directness and simplicity found in many products of the Arts & Crafts movement, especially the American work. It filled the gap between Early American furniture which we loved and the Modernist pieces we admired. Learning about the treasures of the movement in the first decade or two of our collecting, making flea market discoveries, and exchanging insights with other early collectors was exciting. First-hand experience with the cut-throat, sleazy element in the collecting world helped keep things from getting dull. But Art reigns. Today we are still entranced by the fresh revelations and the visual connections between various artists and their work that seem to keep turning



Diane Cole

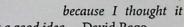


up year after year. And one sees more Arts & Crafts at one Grove Park Inn Conference than in any ten years of looking elsewhere. - bp & pp

Pat and I think the time has arrived for those truly interested in the Arts and Crafts movement to grow a broader perspective, to try to understand the connections between the Arts and Crafts movement and other styles and movements that surrounded it. Studying the

> Arts and Crafts movement the context of the century-long aesthetic spectrum against which it and its revival have waxed and waned can provide a better understanding of its lasting place in our culture. bp & pp

I remember that Bruce called me before he decided to do the show and asked opinion. I told him he shouldn't do it,

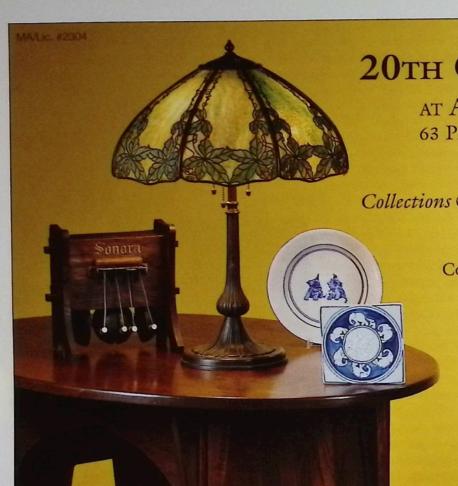


just wasn't a good idea. - David Rago

The first show was a surprise because nobody really expected anything. We were in the middle of nowhere in the winter and nobody knew what was going on or had any expectations of anything happening there. It was all pretty exciting. It was all so fresh and new to us being there for the first time. You really got the sense that something big was happening. - David Rago

We all have our reasons for coming back to the Grove Park Inn each year. Whether it's the antiques, works by the contemporary craftsfirms, the lure of the Grove Park Inn and Asheville or the opportunity to reunite with our friends, working together, in our small way, we are all making sure that, at the Grove Park Inn and beyond, the Arts & Crafts movement will never end.

- Bruce Johnson



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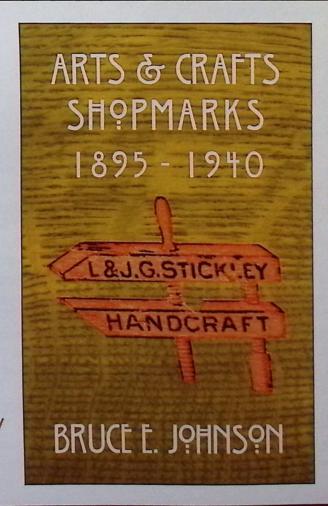
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A Retrospective:

TWENTY-FIVE YEARS TOGETHER AT THE GROVE PARK INN by Bruce Johnson

My personal introduction to the Arts & Crafts movement occurred in Iowa City in 1978, when I came face-to-face with twelve dark, stern Roycroft dining chairs in the basement of one of my clients. I was hooked, but it was not until I later made two Little Journeys that Arts & Crafts literally took over my life.

The first was to the Roycroft Inn in 1986, where innkeepers Kitty Turgeon and Robert Rust literally squeezed me into a room with an obliging fellow collector from North Carolina, architect Ron Djuren, for what turned out to be the final Roycroft Arts & Crafts Conference. The aging inn was in need of a nine-year restoration, but none of the handful of dealers and collectors who had assembled in East Aurora that weekend wanted to let the momentum slip away.

The second fateful journey was to the Grove Park Inn, which my editor from *Country Living* magazine wanted me to showcase in my "Antiques Across America" column. That day turned out to be so important that twenty-five years later I can still walk to the precise spot where I parked my car and the exact table where I sat with

the sales manager and scratched out a plan for a three-day educational conference to take place in February of 1988.

Luck played a significant role in the fact that 29 dealers and approximately 300 collectors came to that first Arts & Crafts Conference. Just months earlier, the 1987 opening of "The Art That Is Life" at the Boston Museum of Fine Arts focused national attention on the Arts & Crafts movement. The exhibition also gave me the opportunity to fly to Boston for the opening reception, where I handed out brochures to the Arts & Crafts enthusiasts who were there, many of whom agreed to make the journey to Asheville and the Grove Park Inn the following February.

Looking back at those early years at the Grove Park Inn, I often wonder how we managed to spread the word, organize the shows, contact speakers and publish a catalog without having email and the websites we rely on so heavily today. But back then the conference was a simple matter: one room for the antiques show, one for the seminars. There were no bus tours, no Small Group Discussions, no contemporary craftsfirms show, no workshops, no daily demonstrations, no Great Hall displays, no documentaries, no style



shows, no walking tours, no Craftsman Farms banquets, no art museum reception, and no books show.

Each year, with your encouragement and suggestions, we added more features to the conference. Each year we stretched the imagination of the Grove Park Inn's staff of what we could do inside this magnificent grand hotel. Some ideas worked, others did not. I made mistakes, you proved patient. We had our growing pains and a few internal clashes.

Without a doubt, the most fascinating development I have witnessed these past twenty-five years has been the evolution of the role of the contemporary craftsfirms. In the 1980s there was but one antiques gallery who took out full-page ads in antiques magazines showcasing the Arts & Crafts movement: the Jordan-Volpe Gallery in Manhattan. But in 1989 the Stickley Company suddenly burst upon the scene, introducing a line of high-quality reproductions of

(Continued on page 87.)

Congratulations! 25 Years of Arts & Crafts

Belhorn Auctions congratulates Bruce Johnson, the staff, dealers, collectors and enthusiasts for making The Grove Park Inn Arts & Crafts Conference the place to be every year for stunning antique and contemporary works of art and design. Your commitment and dedication to the conference is a testament to the enduring power of the Arts & Crafts Movement. Thank you.

Belhorn Auctions 2012 Schedule

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The Super Auction Ann Arbor, MI - February 25, 2012

American Art Pottery Association Auction Cleveland, OH - April 20, 2012

> Pottery Lovers Reunion Auction Zanesville, OH - July 12, 2012

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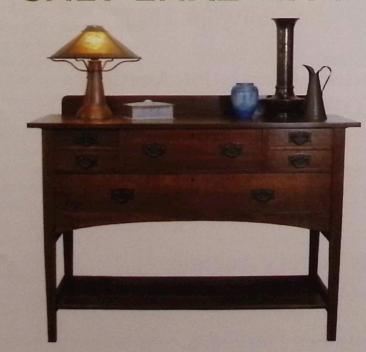
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A Tribute:

MICHAEL CLARK: AUTHOR, TEACHER AND SPEAKER

I first met Michael Clark in 1989 at the second Grove Park Inn Arts & Crafts Conference. He immediately grabbed me in the hallway and exclaimed, "Did you know about all the J.M. Young furniture here?"

Michael's enthusiasm for little-known Arts & Crafts furniture makers was contagious, and he soon had all of us listening to him extoll the virtues of the Youngs, the Plail Brothers, Majestic Furniture and other upstate New York furniture makers.

His enthusiasm was only equalled by that of his wife, Jill Thomas-Clark, who with Michael traveled to countless obscure small towns in search of records, correspondence, files and family members who could shed light on these small, but important furniture companies.

Their discovery in 1991 of the records of the J. M. Young Furniture Company led to their first book, J.M. Young Arts and Crafts Furniture (Dover Books, 1994). Encouraged by the response it received, they set upon their next venture: bringing to light more information

about the 'forgotten' Stickley brothers. In 2002 they completed Stickley Brothers: Quest For An American Voice, by far most comprehensive exploration of the roles played by all five of the Stickley men.

In addition, Michael and Jill began sharing their research with the readers of Style 1900 through a regular column entitled

"The Best of the Rest."

Here at the Grove Park Inn they began presenting seminars and leading annual Small Group Discussions. Their most popular offering has been their Saturday afternoon walking tours examining the Inn's furniture collection. Jill has again offered to lead this year's discussion and walking tour, which will start at the Arts & Crafts registration desk.

A research scholarship fund in Michael Clark's name has been established through the Arts & Crafts Research Fund. Information on tax deductible donations made in honor of Michael's work can be found at the Silent Auction in the 8th floor Books, Magazines and More Show on Friday and Saturday afternoons.

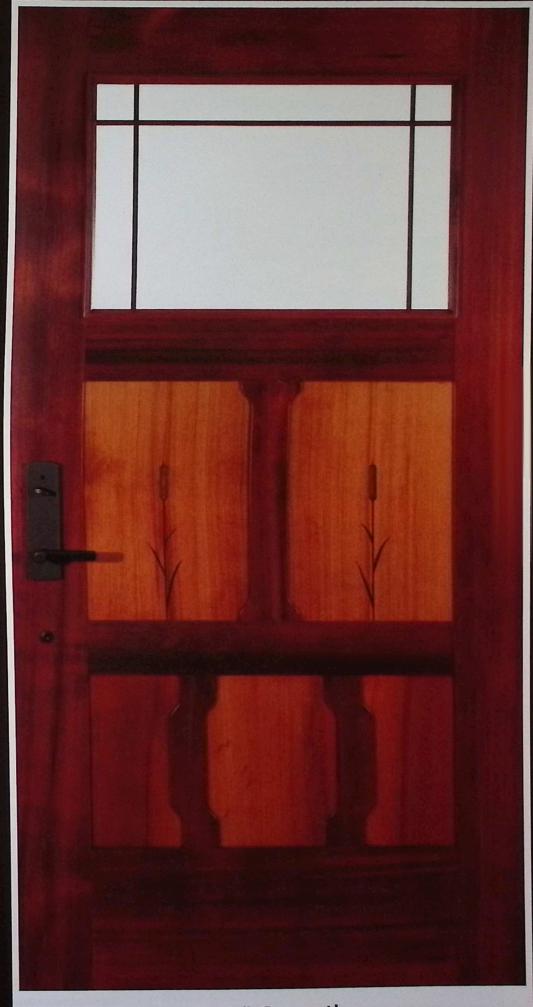
- Bruce Johnson





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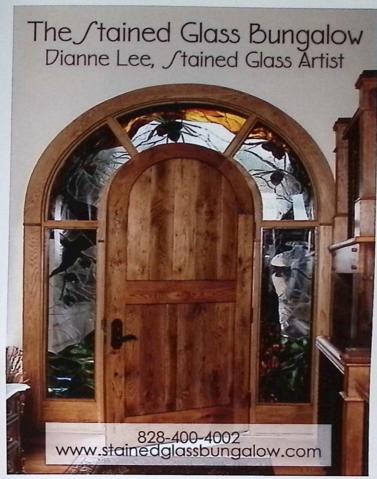
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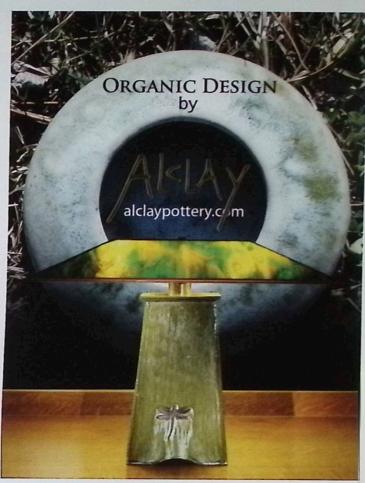
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AAPA CONVENTION TO BE HELD IN CLEVELAND ON APRIL 19-22

The Arts & Crafts style will be featured in Van Briggle Pottery, Cowan Pottery and art tiles at the 32nd annual convention of the American Art Pottery Association to be held in Cleveland, Ohio on April 19-22.

Tile expert and author Richard Mohr, who has been writing and speaking about tiles and ceramics for almost twenty years, will discuss the range of tile creations produced by various potteries. He will also explain the different, distinctive tile decorating techniques, and share images and

stories about his own collection.

First-time author Kathy Honea will weave together pottery, photographs, records, and original research to discuss Artus Van Briggle and his pottery, covering the period from his birth in 1869 to the present year of 2011. Denver's Kirkland Museum of Fine & Decorative Art has praised her new book, Van Briggle Notes, as a "scholarly and well documented book about Artus Van Briggle, the Van Briggle Pottery Company and the people who worked there."

The mid-20th century pottery of Polia Pillin will be featured by antiques dealer, collector, and author Jerry Kline, based on the recent book, *Pillin Pottery*, he coauthored with Mike Nickel. Pillin's pottery is often described as Picasso-esque, and the seminar will outline her career, look at the techniques she used to produce her art, and explore her varied pottery forms, glazes, and decorations.

The convention will also include an art pottery auction, two-day pottery show and sale, and authors' book signing event. The auction, featuring 350 lots of vintage and contemporary art pottery, will be held Friday, April 20th at 4:30pm at the headquarters hotel. The auction will be conducted by Peter Gehres, in conjunction with Belhorn Auction Services LLC. Internet bidding

will also be available. The auction preview will begin at 2:30pm, with the book signing event starting at 3:00pm.

The country's greatest two-day pottery show and sale, featuring more than forty art pottery dealers from throughout America, will be held at the headquarters hotel on Saturday, April 21st and Sunday, April 22nd. The sale will feature American and European art pottery, along with contemporary pottery. The event opens to convention registered members for a private



viewing and sale on Saturday from 11:00am until Noon.

The show and sale will be open to the general public from Noon - 5:00pm Saturday, and from 11:00am - 4:00pm Sunday. Admission is \$6.00 per person for non-convention registered members and the general public. Activities scheduled as part of the show include hourly prizes and "Booth Chats," plus a pottery identification table. Three showcase exhibitions will include Van Briggle pottery and archival material; early works of Cowan Pottery, which will coincide with the kick-off of the centennial anniversary of the Cleveland art pottery; and works by Waylande Gregory, a noted sculptor at Cowan Pottery during the late 1920's, who was one of the most influential American ceramic sculptors of the 20th century.

The featured tour of the convention, Thursday, April 19th, will be a full-day excursion to the Museum of Ceramics in East Liverpool, Ohio, an area of pottery production for 150 years, and a factory tour of the Homer Laughlin China Company, just across the Ohio River in Newell, West Virginia.

Homer Laughlin was founded in East Liverpool in 1871, but due to expansion needs built the company town of Newell across the river in the early 20th century,

> eventually constructing eight plants at the site. Estimates of production range from 25,000 to 35,000 different dinnerware patterns over the company's history, including Fiesta, Harlequin and Riviera. Today, Homer Laughlin remains the largest domestic pottery, employing more than 1,100 workers in its 37-acre facility. The factory tour will feature dinnerware being pressed, fired and glazed.

The Museum of Ceramics, operated by the Museum of Ceramics Foundation and the Ohio Historical Society, houses

an extensive collection of wares, including art pottery, produced in East Liverpool, often called "The Pottery Capitol of the Nation." Exhibits depict the growth and development of East Liverpool and its ceramic industry from 1840 to 1930, an era when the city's potteries produced more than half of America's entire ceramics output. Ceramics, other artifacts, photographs and life-size dioramas portray the products and day-to-day life of the community. Related displays show the economic, political, and social impact of the industry on the region and country.

Various convention attendance packages and day rates are available. All events are open to the public. For more information, visit www.AAPA.info or stop by the AAPA table during the conference.

DINING AT THE GROVE PARK INN RESORT & SPA

Thursday

Breakfast:

Blue Ridge Dining Room (buffet only) 6:30am - 11:00am

Tastings (10th fl. retail shops) (continental breakfast only) 7:00am - 10:00am

Lunch:

Sunset Terrace Dining Room 10:00am - 4:00pm

Magnolia Lounge 11:30am - 5:30pm

Spa Cafe 10:00am - 6:00pm

Dinner:

Blue Ridge Dining Room (closed today only)

Sunset Terrace Dining Room 6:00pm - 9:30pm

Horizons * 6:00pm - 9:00pm

For dining reservations, please call extension 1010.

Reservations are suggested for dinner.

In-Room Dining 6:30am - Midnight extension 1515

Map on Page 88.

Friday

Breakfast:

Blue Ridge Dining Room (buffet only) 6:30am - 11:00am

Tastings (10th fl. retail shops) (continental breakfast only) 7:00am - 10:00am

Lunch:

Sandwich Cart: 10th floor Vanderbilt Wing Foyer 11:30am - 5:00pm

Sunset Terrace Dining Room 10:00am - 4:00pm

Magnolia Lounge (sandwiches & beverages) 11:30am - 5:30pm

Spa Cafe 10:00am - 6:00pm

Dinner:

Blue Ridge Dining Room Seafood Buffet (\$34.95) 5:00pm - 9:30pm

Sunset Terrace Dining Room 5:00pm - 9:30pm

Horizons * 6:00pm - 9:30pm

Saturday

Breakfast:

Included in GPI A&C Weekend Package; please present room key at the:

Blue Ridge Dining Room 6:30am - 10:30am (buffet)

Sunset Terrace
Dining Room
7:00am - 9:30am (buffet)

Tastings (10th fl. retail shops) (continental breakfast only) 7:00am - 11:30am

Lunch:

Sandwich Cart: 10th floor Vanderbilt Wing Foyer 11:30am - 5:00pm

Soup & Sandwich Specials: Sunset Terrace Dining Room 11:30- 4:00pm (\$16.95) Blue Ridge Dining Room 11:30 - 3:pm (\$16.95)

Magnolia Lounge (sandwiches & beverages) 11:00am - 4:00pm

Spa Cafe 10:00am - 6:00pm

Dinner:

Blue Ridge Dining Room Prime Rib Buffet (\$34.95) 5:00pm - 9:30pm

Sunset Terrace Dining Room 5:00pm - 9:30pm

Horizons * 6:00 - 9:30pm

Sunday

Breakfast:

Included in GPI A&C Weekend Package; please present room key at the:

Blue Ridge Dining Room 6:30am - 10:00am (buffet)

Sunset Terrace Dining Room 7:00am - 9:30am (buffet)

Tastings (10th fl. retail shops) (continental breakfast only) 7:00am - 11:30am

Brunch:

Blue Ridge Dining Room 11:00am - 2:00pm (\$32.95)

Lunch:

Sandwich Cart: 10th floor Vanderbilt Wing Foyer 11:30am - 3:30pm

Sunset Terrace Dining Room 11:30am - 4:00pm

Spa Cafe 10:00am - 6:00pm

Dinner:

Blue Ridge Dining Room 5:00pm - 9:30pm

Sunset Terrace Dining Room 6:00pm - 9:00pm

* Men's jackets (no tie) requested (not required) at Horizons. Congratulations to Bruce for 25 Years of Incredible Dedication to the Arts & Crafts Movement.



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East Aurora, NY 14052
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(fax) 655-8498
cpeters@roycroftcampuscorp.com
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Southland Log Homes Mike Loy

7521 Broad River Road Irmo, SC 29063 (803) 407-4601 (fax) 781-5128 mloy@southlandloghomes.com southlandloghomes.com

Southern Highland Craft Guild

Folk Art Center: Blue Ridge Parkway, Milepost 382 P. O. Box 9545 Asheville, NC 28815 (828) 298-7928 (fax) 298-7962 guildcrafts@craftguild.org southernhighlandguild.org The Stickley Museum at Craftsman Farms Heather Stivison, Ex. Dir. 2352 Rt. 10 West #5 Morris Plains, NJ 07950 (973) 540-0311 info@stickleymuseum.org stickleymuseum.org

Style 1900 Magazine
Jennifer Strauss,
David Rago
Co-Publishers
199 George Street
Lambertville, NJ 08530
(609) 397-4104
(fax) 397-4409
info@style1900.com
style1900.com

WNC Historical Association Smith-McDowell House 283 Victoria Road Asheville, NC 28801 (828) 253-9231 wnchistory.org

Turn of the Century Editions
The Parchment Press
Peter and Janet Copeland
132 Marston Ave.
Eau Claire, WI 54701
(715) 514-2707
parchmentpress@aol.com
turnofthecenturyeditions.com

BPPKS, MAGAZINES & MPRE SHPW

8TH FLOOR EXHIBITORS American Bungalow Magazine

Crown Point Cabinetry (in alcove)

Old House Interiors Arts & Crafts Homes Old House Journal

Dard Hunter

Turn of the Century Editions

Stickley Museum at Craftsman Farms

Entrance to
Antiques Show

Parchment Press

Roycroft Campus Corporation

The Arts & Crafts Press

Southern Highland Craft Guild

Style 1900 Magazine

Knock On Wood Publications (alcove)

David Rago Auctions

SILENT AUCTION (alcove)

IOTH FLOOR EXHIBITORS

Stairs and Elevator to 8th Floor

Lunch Seating Area

Sandwich Cart

Book Signings American Art Pottery Association

Jane Powell,

Door to Great Hall

Southland Log Homes Center for Craft, Creativity & Design HandMade In America Grovewood Gallery Roycrofters at Large Assoc.

Roycroft Foundation

ARTS & CRAFTS ANTIQUES SHOW

Michael Hingston	Kathy Taylor	Carol Enn			
		Caror Epp	Carol Eppel Antiques		
Jason Krohn	Water Service				
	Seating Area	Barbara Gerr Antiques:	Heartwood:		
Craig McIlwain		Arnie Small	Don Marek		
	Norman Silverman	Barbara Gerr			
	Julie Silverman	Marc Tisdale	Susan Eiffert		
Dreamlight Arts & Crafts					
Gallery: John Connelly		Roblyn	Joan Dessureau		
	Dalton's American Decorative Arts:	Antiques: Robert Noble	BAJ.		
	David Rudd	Lynda Cunningham	Diane Cole		
Circa 1910 Antiques:	Debbie Goldwein				
Jim West		David Surgan	Sandra Surgan		
Jill West					

GRAND BALLROOM, VANDERBILT WING

Mari	k Sample Tom	Gay			Jack Papadinis	Karen Redinger
Micl	nael and Susan Ma	axwell				
Nancy Hunt Raymond Hunt	Vintage Transport Services: Robyn Jackson	California Historical Design: Gus Bostrum Hoa Nguyen-Bostrom			Seaside Mission: Larry Delehanty Kristel Stowik	
Titus Omega: John and Anna Featherstone- Harvey	Vimax Antiques: Victor Weitz Maxine Weitz Voorhees				Joe Tunnell Emerson Manning	Kristei Stowik
Wagon Wheel Antiques: Paul Woolmer JoAnn	Craftsman: Steve Voorhees Mary Ann Voorhees		FitzS	Michael Simmons ecorative Arts	Oberkirsch Designs: Jean Oberkirsch	J & G Antiques: Jody Zwiefel Gene Zwiefel
Woodall		-	Tin	a Richey	Mark Oberkirsch	
Steven Thomas	Crones Collectibles:		Mar	k Richey		Art Moderne:
Deborah Basset	Meg Chalmers		Steve Schoneck		Bruce Austin	John Jung
	Judy Young			Century & Design	Deborah Kolombos	John Herrmann
Eastwood Gallery:		John Toomey Lucy Toomey		Don Treadway		
Brian Smith	Cameron Quintal		Lucy 10	oomey		JMW Gallery:
	,				Clinker Press	Jim Messineo
Antique A	Articles: Wendy Harvey	Mark Har	rris	Andre C	Chaves Tim Hansen	Mike Witt

CONTEMPORARY

CRAFTSFIRMS SHOW

8TH FLOOR VANDERBILT WING

Friday 1:00 - 6:00pm

Saturday Moon - 6:00

Junday 11:00am - 4:00

Wilson Room Demonstrations

Furniture Care and Repair with Dennis Bertucci (pg. 24)

Leather Seat Demonstration with Keith Wiesinger (pg. 24)

David Nunley Keith Wiesinger

Door Pottery: Scott Draves

Coolidge Room

Debey Zito and Terry Schmitt
Evan Chambers
Ron VanOstrand
Arts & Crafts Textiles:
Dianne Ayres and Timothy Hansen
Cold River Furniture:
Peter and Marcie Maynard

Eisenhower Room

David Heide Design Studio
Dan Cooper: Cottage Lace
Leftwich Art Pottery
Chris Powell Pottery

Hoover Room

Ephraim Faience Art Pottery Robert Taylor Mary Pratt Motawi Tileworks

Roosevelt Room

Archive Edition Textiles
Art of the Craft: Robert Hause
Pewabic Pottery
Woodworking Demonstration:
Chuck Conner (pg. 24)

Taft Room

John Beasley Diane Lee, stained glass Greg Paolini, woodworker Paul Unks, Curtis prints FMG Design: Frank Glapa

> Leigh Davenport

L.A. Witkowski Art Tiles MW&M Lighting

Arts & Crafts Hardware: Gerald Rucks Arts & Clay Co. Art Accardi

Clark House Pottery: Bill and Pam Clark

Penni Lowery

Craftsman Hardware: Chris Efker

> Voorhees Craftsman: Steve and Mary Ann Voorhees

Laura Wilder

Glenn Pankewich

Eric Olson

Jim & Shirl Parmentier

Paul Katrich

Persian Carpet

Karen Hovde

G. Andrews Flatware Innovations

Bungalow Bob's Pet Designs

Linda Caristo

Seating Area

Dennis

Bertucci

Tiger Rug

Vermont

Botanical

Old California Lighting

Hog Hill

Pottery

Ann

Powell

Natalie Richards

Country

Thyme

Rob Kleber Woodworker

Tom

Herman

Mission Guild Studio

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Alexandra Fisher, Registration
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bj1915@charter.net
www.arts-craftsconference.com

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QUICK FINDER

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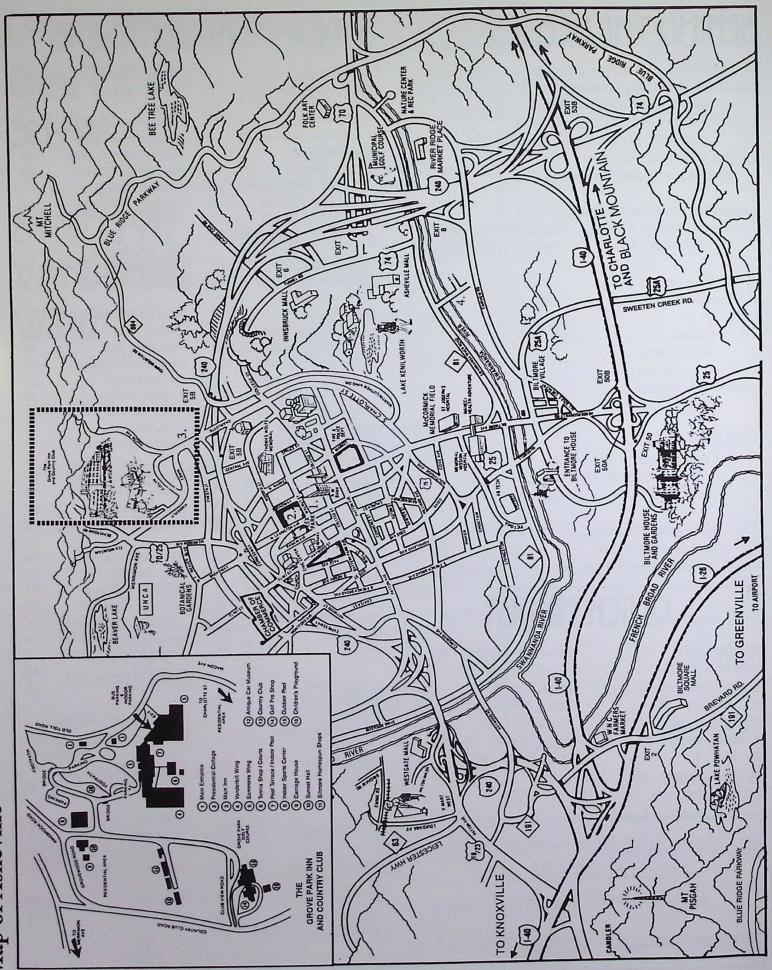
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TWENTY-FIVE YEARS TOGETHER (Continued from page 64.)

Gustav Stickley, Roycroft and L. & J.G. Stickley furniture, as well as new designs for king beds, entertainment centers and coffee tables. It was like a thunderbolt from the sky, as their full-page color ads began appearing in mainstream publications reaching millions of households across the country.

In a matter of months a number of major furniture manufacturers and talented individuals began producing new works in the Arts & Crafts style. Antiques collectors and dealers began to fear the worst: that the market for Arts & Crafts antiques would burst like a bubble on the point of a pin. I was besieged with requests from furniture manufactures for space in the show, and concerns by the antiques dealers that they would be trampled in the stampede.

I made the decision that the limited space we have here at the Grove Park Inn for the Contemporary Craftsfirms Show would be reserved for the small, individual craftsmen and craftswomen rather than the major manufacturers who already had a national show twice a year at High Point, North Carolina. In addition, for the benefit of the new collectors, I also decided that the antiques and the new works would be kept in separate shows to avoid any confusion.

As time passed, the antiques dealers and collectors realized that the introduction of new Arts & Crafts furnishings was not going to destroy the market for antiques anymore than reproduction Tiffany lamps or Chippendale chairs had in their fields. Prices for the finest examples continued to escalate as more collectors, including a number of celebrities and sports figures, entered the Arts & Crafts arena. The full-page ads the Stickley Company and other manufacturers were running introduced millions of people to the Arts & Crafts style, and brought an influx of young people into the Arts & Crafts community, where many began mixing both antiques and new works in their homes.

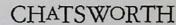
The more recent bursting of the internet stock bubble and the collapse of the real estate market has hurt both contemporary craftsfirms and antiques dealers alike, but, like yourselves, they remain steadfast in their belief in the Arts & Crafts style and philosophy. If anything, the economic challenges have brought the two sides closer together. Contemporary craftsfirms continue to draw their inspiration, designs and techniques from the antiques of the era. Antiques dealers have recognized that contemporary craftsfirms can fill a need by Arts & Crafts homeowners for pieces that are nearly unavailable as antiques: large rugs, entertainment centers, king beds and coffee tables, as well as matching sets of lights, curtains or tiles. Today the vast majority of Arts & Crafts antiques shops and galleries also offer contemporary Arts & Crafts to encourage and enable homeowners to create their 0wn personal Arts & Crafts environment.

Both sides of the aisle have something important to offer you here at the Grove Park Inn. The contemporary craftsfirms can produce new works in the Arts & Crafts style tailored to your needs, but my thirty-four years of collecting have demonstrated that, unlike new works, those antiques I have purchased have either held or increased in value.

Obviously, the Grove Park Inn Arts & Crafts Conference will continue to showcase the best of both the Arts & Crafts antiques dealers and the contemporary craftsfirms, so long you make the trip to Asheville each February.

I would like to thank you for your support, your encouragement and your involvement with this conference. Without each of you, we would never have reached the milestone we are celebrating this weekend, nor would we be looking forward to the next. I hope that when you reach home you will take a few minutes to send me an email, letting me know what aspects of this conference are still relevant and important to you. Just as important, let us know how we can make our next Arts & Crafts Conference even better than this one. Once again, my thanks to you!

> - Bruce Johnson (bj1915@charter.net)





ART & ANTIQUES 54 N. Lexington Avenue

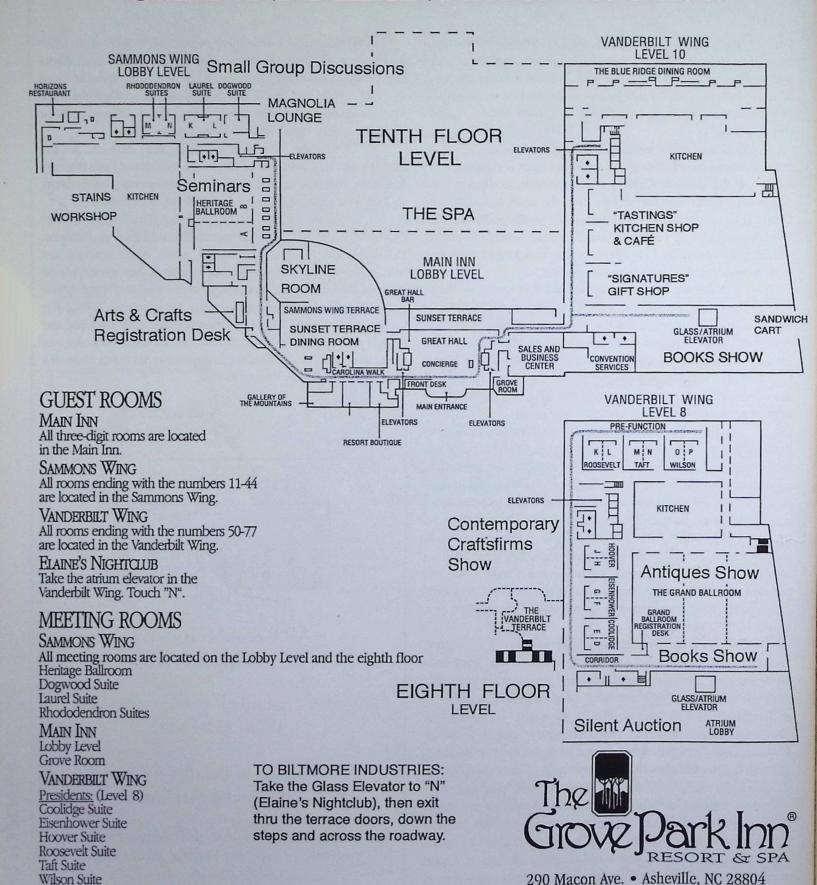
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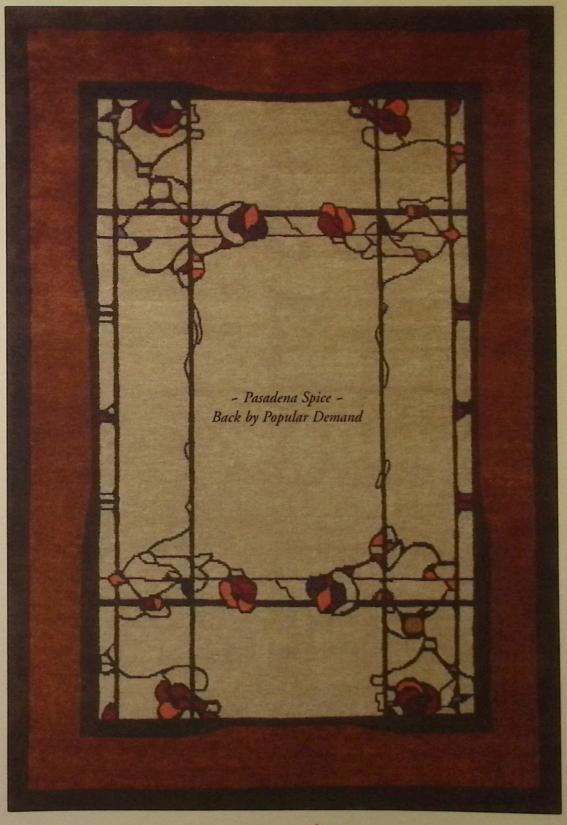
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